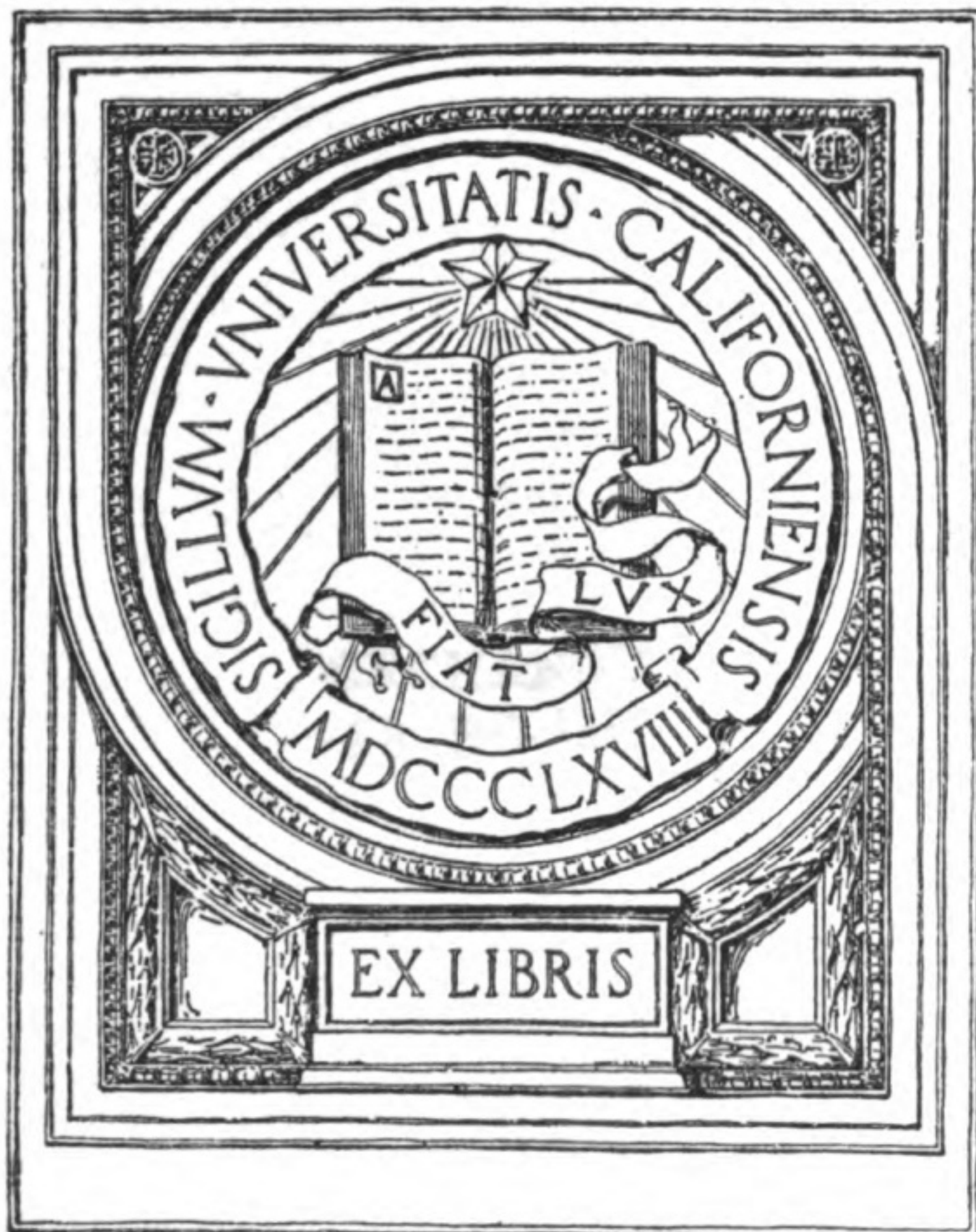


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**STUDIES IN ROMANCE PHILOLOGY AND
LITERATURE**

THE GLORIA D'AMOR OF FRA ROCABERTÍ

**COLUMBIA UNIVERSITY PRESS
SALES AGENTS**

**NEW YORK
LEMCKE & BUECHNER
30-32 WEST 27TH STREET**

**LONDON
HUMPHREY MILFORD
AMEN CORNER, E.C.**

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THE GLORIA D'AMOR OF FRA ROCABERTÍ

A CATALAN VISION-POEM
OF THE 15TH CENTURY

EDITED WITH
INTRODUCTION, NOTES AND GLOSSARY

BY
H. C. HEATON

ASSISTANT PROFESSOR OF ROMANCE LANGUAGES
IN NEW YORK UNIVERSITY

SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY, IN THE
FACULTY OF PHILOSOPHY, COLUMBIA UNIVERSITY

New York

COLUMBIA UNIVERSITY PRESS

1916

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Printed from type December, 1916

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TO THE
REV. JOHN GAYLORD DAVENPORT, D.D.

AS AN EXPRESSION OF MY APPRECIATION
OF HIS LOYAL FRIENDSHIP

I Dedicate this Book

347806

*Approved for publication, on behalf of the Department
of Romance Languages and Literatures of Columbia
University.*

HENRY ALFRED TODD

NEW YORK

November 17, 1916.

PREFACE

AMONG the several important manuscript collections of Catalan poems of the fourteenth and fifteenth centuries which have not yet been published in toto, not the least important is the *Cançoners d'Amor* or *Cançoners d'Obres Enamorades* of the National Library in Paris. Of the works of some fifty poets contained therein, some indeed are already in print, such as the poems of Auzias March, those of Jordi de Sant Jordi, and a few others, as well as numerous selections from the remaining poets; but a complete edition of this famous manuscript is still a desideratum.

In the autumn of 1907, as I was about to enter upon my studies at the University of Paris, Professor H. R. Lang of Yale University called my attention to this manuscript and suggested that I should edit it. Following this indication I made a complete copy of the manuscript, and also began to prepare a glossary, which I was unable to finish during my stay in Paris. While in Europe again during the summer of 1911, I collated many of the poems of the Paris *cançoners* with those contained in other manuscripts, particularly in Barcelona. When, however, as a student in the Graduate School of Columbia University I resumed my work on the proposed edition, I soon realized that to edit the entire *cançoners* with adequate critical apparatus would be a task of several or even of many years, necessitating further sojourn abroad for the purpose of completing the collating of manuscripts and the gathering of material not otherwise available. For the present, therefore, without renouncing the plan of publishing eventually the entire manuscript, I have

confined myself to editing the most important of the longer poems contained therein, namely, the *Gloria d'Amor* of Fra Rocabertí.

In the present edition I have endeavored, in the Introduction, Notes and Glossary, not only to utilize all that has thus far been printed concerning Rocabertí and his poem, but also to bring to bear upon the elucidation of the subject the results of my own investigations. It cannot, of course, be asserted that I have exhausted the available sources. On the other hand I have felt induced, particularly concerning the life of Rocabertí, to make a number of conjectures which I might perhaps have been able to verify or to disprove had I had an opportunity to make further investigations in Barcelona and elsewhere in Europe.

For the convenience of those who may be interested in the *Gloria d'Amor* from the point of view of comparative literature but who do not possess a reading knowledge of Catalan, I have included in the present edition a detailed analysis of the poem. And here I take the occasion to state that the interpretation of the text has in a few passages presented difficulties which are partly reflected in my analysis.

It was originally my intention to include also a brief study of the Catalan language of the fifteenth century, but I have deferred the prosecution of this part of my plan to a later date, when further study of the language will have aided me, I trust, in solving certain of its problems. For the present this deficiency is partly compensated by the complete glossary which accompanies this edition.

In the printing of the text I have adopted approximately the system used by Amédée Pagès in his recent edition of the works of Ausias March. I have modernized the text only to the extent of introducing punctuation marks, capitalizing all proper nouns, and standardizing

the use of "i" and "j," and "u" and "v." The few changes in the text which have been felt to be necessary are indicated by the conventional use of parentheses and brackets.

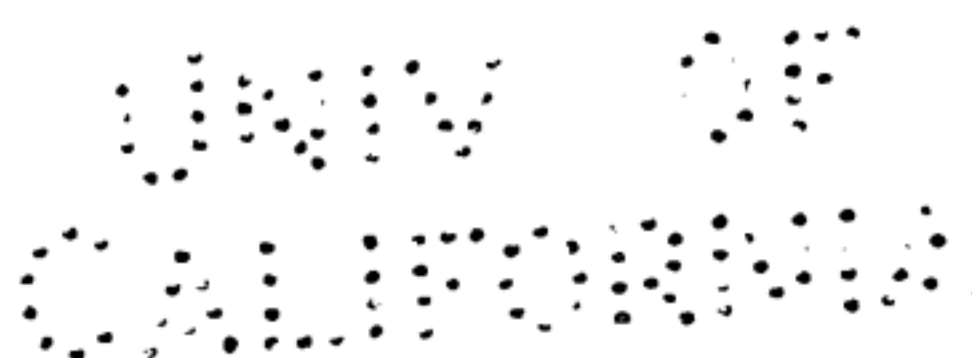
I take pleasure in expressing my indebtedness to Professor H. R. Lang of Yale University, who not only suggested the present work and gave me much valuable assistance, but also, by his kind interest in securing for me a traveling fellowship, made it possible for me to pursue abroad my studies in Romance Philology; to Professor H. A. Todd of Columbia University, who has given me constant encouragement and assistance in the preparation and publishing of this work; and to Professor E. B. Babcock of New York University, who has offered many useful suggestions. To Professor H. A. Todd and Professor E. B. Babcock I wish also to express my especial thanks for their careful reading of the proof-sheets.

H. C. HEATON

NEW YORK UNIVERSITY, November, 1916

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THE GLORIA D'AMOR OF FRA ROCABERTÍ

INTRODUCTION

I. HISTORICAL AND BIBLIOGRAPHICAL

From the early part of the second quarter of the last century down to very recent years Fra Rocabertí's vision-poem, the *Gloria d'Amor*,¹ has attracted the attention of students and investigators in the Romance languages and has been the subject, in some cases, of considerable study, in others, of only brief mention.

Prior to the year 1834² Joseph Tastu, a native of Perpignan, curator of the Sainte Geneviève library in Paris, had copied almost the entire MS. in which the poem is preserved, intending apparently to publish a large part of the pieces contained therein. His papers³ do not show that he did any further work on the *Gloria d'Amor* than to make a complete copy of it. If he did not publish the results of his labors, it was partly because he learned from a "discurso preliminar"⁴ that a work

¹ Called by some the *Comedia de la Gloria d'Amor*, from the title used in the captions of the first two cantos.

² See footnote in Torres Amat, *Memorias, etc.*, pp. xviii and xix.

³ These papers are preserved in the Mazarine library, Paris, in MS. no. 4509, entitled: *Les papiers de M. Joseph Tastu*. In this MS. the *Gloria d'Amor* follows the Catalan translation of Alain Chartier's *La Belle Dame sans Merci*.

⁴ See footnote in Torres Amat, *loc. cit.*

similar to that which he was planning, but more comprehensive, was about to appear at Barcelona, whereupon he gathered together a large number of extracts from the Paris MS., including some from the *Gloria d'Amor*, and sent them to the author of the forthcoming publication.

This important work, which was published in 1836, is Torres Amat's *Diccionario de los Escritores Catalanes*.¹ The author of this work could not, of course, get a very clear idea of the contents of the *Gloria d'Amor* from the few extracts which had been furnished him by Tastu. Consequently, in his article on Rocabertí, he limited himself to attempting to identify the poet² and to printing the beginning and the end of the prose prologue and a few selected extracts from the poem aggregating sixty-seven verses. These extracts can hardly be said to form even an outline of the poem, and no adequate idea of its character can be obtained from Torres Amat's article.

The first and only important critical study of Rocabertí and the *Gloria d'Amor* was made by F. R. Cambouliu and published as an appendix to the second edition of his essay on Catalan literature³ in 1858. It consists of (1) an introduction, in which are briefly discussed the theme and the plan of the poem, the versification, the identity of the poet, the date of composition, and the more important sources; (2) the text of the entire prose prologue and selected passages amounting to about one third of the poem, accompanied by a translation; (3) a few explanatory notes. There are numerous incorrect

¹ Felix Torres Amat, *Memorias para ayudar á formar un Diccionario Crítico de los Escritores Catalanes*, Barcelona, 1836; see pp. 550-551.

² See on Rocabertí, pp. 6 f., below.

³ F.-R. Cambouliu, *Essai sur l'histoire de la Littérature Catalane*, 2d edition, Paris, 1858.

readings in the text of Cambouliu's selections, and several errors in the critical apparatus.¹ The chief value of the work consists in having brought the poem out of relative obscurity and in having published enough of the text to arouse the curiosity of other critics.

Cambouliu's article was reviewed in 1860 by Ebert,² who published the first analysis of the poem and added a few further suggestions regarding sources.³ Ebert's analysis is naturally incomplete, being based entirely upon the selections published by Cambouliu. Simultaneously with this review of Cambouliu's article there was published by Bartsch⁴ a short article on the *Cançoners d'Amor*, wherein the author pointed out Rocabertí's familiarity with some of the poets of the Provençal school, and quoted the passages from the *Gloria d'Amor* in which these poets are mentioned.⁵ Bartsch did not use the printed extracts of Torres Amat nor those of Cambouliu, but copied directly from the MS.

Cambouliu's work was subsequently utilized by a number of literary historians. The first of these was Milá y Fontanals, who in 1865, in an article on the old Catalan poets,⁶ repeated what Torres Amat and Cambouliu had

¹ See on Rocabertí and the date of composition of the *Gloria d'Amor*, p. 10 below; also notes on vv. 485, 538-546, 680-700, 864-943.

² Adolf Ebert, *Zur Geschichte der catalanischen Literatur*, in *Jahrbuch für romanische und englische Literatur*, vol. 2 [1860], pp. 241-279; cf. pp. 273-279.

³ See on sources below, p. 44, footnote 2.

⁴ Karl Bartsch, *Der catalonische Cançoners d'amor der Pariser Bibliothek*, in *Jahrbuch für romanische und englische Literatur*, vol. 2 [1860], pp. 280-292; cf. pp. 280-284.

⁵ The Provençal poets mentioned by Rocabertí are: Guillem de Cabestanh, Raimbaut de Vaqueiras, Jaufre Rudel de Blaya, Arnaut Daniel, Bernard de Ventadour.

⁶ Manuel Milá y Fontanals, *Resenya històrica y crítica dels Antichs Poetas Catalans*, in *Jochs Florals*, Barcelona, 1865; reprinted in his *Obras Completas*, vol. 3, pp. 143-240; cf. pp. 206-207.

already said about the probable identity of Rocabertí, stated the plan of the poem, and quoted a few verses, taken partly from Torres Amat and partly from Cambouliu, to illustrate the versification. In 1878 Cardona¹ summarized the poem from Cambouliu's extracts, quoted about 180 verses, and added two unimportant critical notes. In 1889 Rubió y Lluch included in his article on the classical renaissance in Catalonia² an account of the *Gloria d'Amor*, using Cambouliu as his only source,³ without, however, quoting any parts of the poem. Finally in 1893 Denk, in his history of Catalan literature,⁴ drew extensively on Cambouliu⁵ for his critical remarks, his analysis of the poem, and his extracts.

In 1893 there also appeared the only complete edition of the *Gloria d'Amor*, namely, that of Del Balzo.⁶ Here again the influence of Cambouliu's article is evident, not only from the fact that Del Balzo copied almost in extenso the critical introduction of the former, but also from the mere fact that he included Rocabertí in his collection of a "thousand authors round about Dante," apparently accepting without question the theory first advanced by Cambouliu that the *Gloria d'Amor* is primarily an imitation of the *Divine Comedy*.⁷

¹ Enrico Cardona, *Dell' Antica Letteratura Catalana*, Naples, 1878; cf. pp. 88-103.

² Antonio Rubió y Lluch, *El Renacimiento clásico en la Literatura Catalana (Discurso leído en su solemne recepción en la Real Academia de Buenas Letras de Barcelona)*, Barcelona, 1889; cf. pp. 37f.

³ So the author states in a footnote, *loc. cit.*

⁴ Otto Denk, *Einführung in die Geschichte der altcatalanischen Literatur*, Munich, 1893; cf. pp. 337-348.

⁵ Also on Ebert's review of same and on Bartsch's article on the *Cançoners d'Amor*.

⁶ Carlo del Balzo, *Poesie di Mille Autori intorno a Dante Alighieri*, vol. IV, Rome, 1893; pp. 5-62.

⁷ See on sources below.

In 1902 Sanvisenti, in his book on the early influence of Dante, Petrarch and Boccaccio in Spain,¹ gave a new analysis of the poem, the only one thus far published which is based on the Del Balzo edition. This analysis is interspersed with about fifteen short extracts aggregating some eighty verses. Sanvisenti added a few remarks on the relation of the *Gloria d'Amor* to the *Divine Comedy* and also on the points of resemblance between it and the *Roman de la Rose*.

In addition to these longer studies of the *Gloria d'Amor*, brief comments upon the 'poem and its author have been made from various points of view by Briz,² Landau,³ Körting,⁴ Farinelli,⁵ Morel-Fatio,⁶ Gigli,⁷ and Constans.⁸ Finally, Rocabertí or his poem have been mentioned very summarily or in the form of a reference by Ochoa,⁹ Tick-

¹ Bernardo Sanvisenti, *I primi influssi di Dante, del Petrarca e del Boccaccio sulla Letteratura Spagnuola*, Milan, 1902; cf. pp. 257-267.

² Francesch Pelay Briz, *Lo Llibre dels Poetas*, Barcelona, 1867; cf. p. 12.

³ Marcus Landau, *Giovanni Boccaccio: sein Leben und seine Werke*, Stuttgart, 1877; cf. p. 67.

⁴ Gustav Körting, *Encyclopaedie und Methodologie der romanischen Philologie, dritter Theil*, Heilbronn, 1886; cf. p. 492.

⁵ Arturo Farinelli, *Note sulla fortuna del Petrarca in Ispagna*, in *Giornale storico della letteratura italiana*, vol. 44 [1904], pp. 297 ff; cf. p. 321; also *Note sulla fortuna del 'Corbaccio' nella Spagna medievale*, in *Bausteine zur romanischen Philologie*, Halle, 1905, pp. 401-460; cf. pp. 433 f.

⁶ Alfred Morel-Fatio, *Katalanische Literatur*, in Gröber's *Grundriss*, vol. II²; cf. p. 76.

⁷ Giuseppe Gigli, *Antologia delle opere minori volgari di Giovanni Boccaccio*, Florence, 1907; cf. p. 85.

⁸ L. Constans, *Le Roman de Troie*, vol. VI (*Société des Anciens Textes Français*, 1912); cf. p. 351.

⁹ Eugenio Ochoa, *Catálogo razonado de los Manuscritos españoles existentes en la Biblioteca Real de París*, Paris, 1844; cf. p. 374.

nor,¹ Puymaigre,² Morel-Fatio,³ Rennert,⁴ Lang,⁵ Farinelli,⁶ Bourland,⁷ and Pagès.⁸

II. ROCABERTÍ AND THE DATE OF COMPOSITION OF THE *Gloria d'Amor*

Very little is known about Rocabertí. In the MS. he is called simply "Fra Rocabertí," from which it appears, as Cambouliu has already pointed out, that he was either a monk or a knight of a religious and military order.

In attempting to identify him Torres Amat⁹ calls attention to a poem of eighteen stanzas and a "tornada" contained in the Paris MS. (fol. 210) and attributed to "Fra Rocaberti¹⁰ comenador del Fambra," and concludes that this poem and the *Gloria d'Amor* are by the same

¹ George Ticknor, *History of Spanish Literature*, Boston, 1872, vol. I; cf. p. 345.

² Le Comte de Puymaigre, *La Cour littéraire de Don Juan II*, Paris, 1873; cf. vol. II, p. 187.

³ Alfred Morel-Fatio, *Catalogue des Manuscrits espagnols et portugais de la Bibliothèque Nationale*, Paris, 1892; cf. p. 201.

⁴ H. A. Rennert, *Macias, o namorado*, Philadelphia, 1900; cf. p. 62.

⁵ H. R. Lang, *Cancioneiro Gallego-castelhano*, New Haven, 1903; cf. p. 227; cf. also Carolina Michaëlis de Vasconcellos, *Henry R. Lang, Cancioneiro Gallego-castelhano*, in *Zeitschrift für romanische Philologie*, vol. 28 [1904], pp. 200-231; cf. p. 230.

⁶ Arturo Farinelli, *Appunti su Dante in Ispagna nell' età media*, in *Giornale storico della letteratura italiana*, vol. 46 [1905], pp. 1 ff; cf. p. 52.

⁷ C. B. Bourland, *Boccaccio and the Decameron in Castilian and Catalan Literature*, in *Revue Hispanique*, vol. 12 [1905]; cf. p. 15.

⁸ Amédée Pagès, *Auzias March et ses Prédécesseurs*, Paris, 1912; cf. p. 174; also *Les Obres d'Auzias March*, vol. 1, Barcelona, 1912; cf. pp. 13 and 14.

⁹ *Op. cit.*, p. 550.

¹⁰ In quoting from other critics the present editor has retained the form of the name "Rocabertí" which is used by the critic from whom he is quoting.

author.¹ He further identifies the poet with the "Comenador Rochabertí castellá de Emposta," to whom is addressed, in the *Jardinet d'Orats*,² a poem entitled *Resposta feta per mossen Torroella al comenador Rochabertí castellá de Emposta*.³ From this he concludes that Fra Rocabertí is Don Bernardo Hugo de Rocabertí, "gran cruz y castellán de Emposta," who was a general in the army of Juan II which entered Catalonia in 1451.⁴ This opinion is accepted by Cambouliu, Ebert, Milá y Fontanals,⁵ Briz,⁶ Rubió y Lluch, Denk,⁷ and Del Balzo.⁸

The above-mentioned identification is only a conjecture and cannot be substantiated by any evidence gathered from the *Gloria d'Amor*. But whatever the poet's full name and title were, it is very probable that he belonged to the old and numerous family of Rocabertí to which belonged Don Diego Rocabertí de Pau y Bellera, whose genealogy was written in the seventeenth century by

¹ It should be noted, in passing, that in the MS. (fol. 210) the words "comenador del Fambra" are not in the same hand as the name "Fra Rocaberti" and the poem itself, and hence were probably added by a later hand.

² Concerning this famous MS. see Torres Amat, *op. cit.*, under Corella, p. 188; Milá y Fontanals, *Antichs Poetas Catalans (Obras Completas)*, vol. 3, p. 155, footnote); Morel-Fatio, *Katalanische Literatur* (Gröber's *Grundriss*, vol. II², p. 80).

³ I.e., Amposta, a town in the province of Tarragona.

⁴ This is the date given by the *Diccionari Salvat*; that given by Torres Amat and copied by Cambouliu, Milá y Fontanals and others, is 1461. This latter must be an error, since Juan II died in 1454.

⁵ Milá y Fontanals calls the poet Hugo Bernat de Rocabertí.

⁶ Briz says (*op. cit.*, p. 12): "Rocabertí, lo qui fou general de las tropas del rey En Joan II, . . ." with no mention of date or full name; later (p. 240) he calls him "Vescomte de Rocabertí."

⁷ Denk calls him Hugo Bernhard von Rocaberti.

⁸ Torres Amat's identification also appears to have been the source of a brief article on Rocabertí in the *Diccionari Salvat* (vol. 2, p. 734) wherein he is called "F. N. (sic) Rocabertí" and is supposed to have been "Bernat Lluch de Rocaberti."

P. Fr. José Dromendari.¹ The latter asserts that the family had extended so far as to "include all the higher nobility of Europe." Fra Rocabertí may have belonged to an Italian ramification of the family. This supposition is based on two verses in the *Gloria d'Amor*² which are addressed to the poet by the shade of Sophonisbe and in which the latter says, after vilifying the Romans: "Since you are descended from them, I will not tell you my name."³

Rocabertí appears to have been absent from his native land at the time when he wrote the *Gloria d'Amor*. This is implied, at least, by a verse in the early part of the poem in which he states that one of the causes of his grief and of his writing the poem is "a strange country."⁴ If this be the implication of the verse, then it is extremely probable that he was in Italy, where he seems to have sojourned long enough to become thoroughly acquainted with Italian literature.⁵ Further possible evidence of a visit to Italy by Rocabertí is his apparent familiarity with the church of St. John of Lateran in Rome,⁶ whither he may have gone on some ecclesiastical mission.

Rocabertí does not appear to have been a moralist writing merely for the edification of his contemporaries; he probably had other motives for writing. The tone of the *Gloria d'Amor* manifests very plainly that he was a lover and that he had been deceived, probably during his absence from his native land, by a woman whom he loved. It is probable that, like Boccaccio when he wrote the *Corbaccio*, Rocabertí wrote the *Gloria d'Amor* partly

¹ Printed at Genoa in 1676; see Torres Amat, *op. cit.*, p. 551.

² Vv. 725-726.

³ On the other hand, the verse may mean nothing more than that Rocabertí belonged to one of the races which are descended from the Romans. The Catalonians have always been proud of their Roman ancestry.

⁴ V. 33.

⁵ Cf. on sources below, pp. 42-44.

⁶ Cf. vv. 1524-1525, and note.

for the purpose of taking revenge upon this woman. This supposition is based upon the following evidence: (1) in the last twenty-nine verses of the poem there is introduced into the vision the spirit of a woman whom the poet does not recognize at first because her features are greatly changed by the sadness which is torturing her, and whose name is not given in full, presumably because the poet or the scribe was reluctant to reveal her identity in a MS. which was intended for many readers, although the poet's own friends would recognize the name in its abbreviated form;¹ (2) this spirit 'is called "un' anima jutjada," i.e. "a soul (recently) judged," or "a soul which (in Rocabertí's vision) had just departed from the world," although in reality the person referred to was probably still living at the time when the poem was composed; (3) this spirit is represented as suffering punishment in Love's garden with the famous unfaithful lovers of all the ages, in contrast² with the faithful ones who are being rewarded in the same garden; (4) the poem is brought to an abrupt close in two verses immediately after the unhappiness of this spirit is set forth and the latter disappears from sight amidst the throng of unfaithful lovers; i.e. the poem ends as soon as the poet's purpose of exposing the infidelity of this person has been attained. This hypothesis, while it furnishes a convenient explanation of the abrupt conclusion of the poem (which appears somewhat unnatural³), cannot be sub-

¹ Cf. v. 1536, and note.

² Cf. v. 1540.

³ So unnatural does this conclusion of the poem appear to Denk (*op. cit.*, p. 347), who, however, knew the text only from the extracts published by Cambouliu, that he is of the opinion that the logical conclusion is in the present ninth canto, after the poet has been presented to Love and has received a promise of aid. From this he concludes that the last canto of the poem in its present MS. form either is a later addition or originally preceded the present ninth canto.

stantiated, on account of the lack of details concerning Rocabertí's life and career.

Although the shorter poem which is mentioned by Torres Amat and others cannot with certainty be ascribed to the author of the *Gloria d'Amor*, it is probable that he did compose other love poems. This much may be inferred from his statement (v. 49) that he was so overwhelmed with grief that he "could write no verse nor ditty of love."

In the absence of information concerning the life of Rocabertí it is impossible to determine with accuracy at what date the *Gloria d'Amor* was composed. Cambouliu¹ has attempted to fix the date, arriving at the conclusion that the poem must have been written in the latter half of the year 1461 or in the early part of 1462. He gives the following reasons for his opinion: (1) the poet, in his journey through the Garden of Love, meets the shade of Prince Carlos of Viana, who died in 1461; (2) there is no mention, in the poem, of the poet Auzias March, who died, at the latest, toward the close of 1462. In regard to the first of these two statements of Cambouliu, it is evident that he has made an error, since the only person by the name of Viana mentioned or referred to in the poem is the heroine of the old French "roman" of *Paris and Viana* (or *Vienne*).² In regard to the second, the fact that Rocabertí does not mention Auzias March proves no more than does the fact that he does not mention the Marqués de Santillana and many other poets in Spain who could have been known to him. Moreover, Pagès³ has recently shown that Auzias March died shortly after March 3, 1459. Cambouliu's conclusion regarding the date of composition of the poem is therefore wrong.⁴

¹ *Op. cit.*, p. 108.

² See note on vv. 974-992.

³ *Auzias March et ses Prédécesseurs*, p. 117.

⁴ The date fixed by Cambouliu has been accepted by Ebert, Cardona, Denk, and Del Balzo.

Körting briefly states that the poem was written between 1460 and 1465, but he neither quotes any authority nor offers any evidence in support of this date.

Although the exact date of composition of the *Gloria d'Amor* cannot be determined from documents available at the present time, the limits of the period in which the poem was written can be fixed, with reasonable certitude, in the following manner:

(a) Toward the end of his journey through the Garden of Love the poet meets a great crowd of shades, among whom are those of many men and women who had lived in his own time.¹ One of these is "the last Count of Luna."² This is presumably Álvaro de Luna, who was executed in 1453. If so, the *Gloria d'Amor* must have been written after that date.

(b) As Pagès has already pointed out in his description of the *Cançoners d'Amor*,³ the MS. is composed of three distinct parts. None of these three parts is dated; Pagès states that the first, namely, the *Cançoners d'Obres Enamorades* proper, and the last were written toward the end of the fifteenth century,⁴ and that the second, containing among its several pieces three poems on the imprisonment, liberation, and death of Prince Carlos of Viana, was written in the sixteenth century. But since the last poem of the *Cançoners d'Obres Enamorades* proper, namely, an "escondit maridat" by Vallmanya,⁵ was published May 6, 1459,⁶ and

¹ Cf. vv. 1421-1422.

² Cf. v. 1427.

³ *Les Obres d'Auzias March*, vol. 1, pp. 9-14.

⁴ "cap a les darreries del XV.^{en} segle."

⁵ Cf. fol. 244v: "Altra scondit maridat fet per lo dit Vallmanya scusant se e desancolpant se de una colpa falçament imposada."

⁶ In the margin of the first stanza occurs the following note: "fon spandida la present scusacio Digmenge a VI de Maig any MilCCCCLVIIIJº per mi Antonj Vallmanya dins lo cor de Vall-donzella hon se tenia concistorj de la tanço del sartre e del argenter qual offici merexia mes honor."

since the three above-mentioned poems on Prince Carlos of Viana, the first of which was written in Brussels in February, 1461,¹ and the last in Barcelona² shortly after September 23, 1461 (date of the death of the prince), are not included in the original collection, it is probable that the *Cançoners d'Obres Enamorades* proper was composed, or at least finished, not toward the end of the century, but sometime between May 6, 1459 and September 23, 1461. Rocabertí's poem, occupying the first place in the original "cançoners," was therefore probably written sometime previous to the latter part of the year 1461.

The *Gloria d'Amor*, then, was composed not earlier than 1453, and probably not later than 1461. Since the poem appears to have been transcribed and altered a number of times before being incorporated into the *Cançoners d'Amor*,³ it was probably written in the early part of the period limited by these two dates.

III. MANUSCRIPTS; DEL BALZO EDITION; PRINTED EXTRACTS

In all probability the *Gloria d'Amor* has not been preserved in its original form. This is, at least, the natural conclusion to be drawn from the corrupted condition of the present text in many places, particularly in the distortion of proper names⁴ and in the defectiveness of a number of

¹ Cf. fol. E: "Romanc fet per Johan Fogassot . . . en la vila de Bruxelles . . . en lo mes de Fabrer any MilCCCCLXhu." Although the poem was written in Brussels, it was probably soon brought to Barcelona.

² Cf. fol. K: "Complant fet per Guillem Gibert en la Ciutat de Barchinona sobre la mort del primogenit d'Arago don Carles." Cf. also, at the end of the poem, fol. L: "A XXIII de Satembre Any MCCCCLXI rete la anima a Deu omnipotent lo princep don Carles de gloriosa memoria en lo palau real de la Ciutat de Barchinona."

³ See on manuscripts below.

⁴ Cf. vv. 246, 690, 714, 1122, 1134, and notes.

verses.¹ The original version of the poem was probably somewhat longer than that which has been preserved, since there are a number of passages in the present text which appear to have been cut.² Furthermore, there are several indications that there were at one time at least two somewhat distinct versions of the poem and that both of these were utilized by the scribe of the Paris MS.³ If this latter point could be proved, one could suppose a considerable lapse of time between the date of composition of the poem and that of its transcription in the Paris "cançonier."

The poem in its present form is preserved in the famous *Cançonier d'Amor* or *Cançonier d'Obres Enamorades* of the National Library in Paris.⁴ A full description of the MS. would be superfluous here, since several descriptions are already in print.⁵ It is only necessary to state that it is composed of three distinct parts written at different periods, of which the oldest, the *Cançonier d'Obres Enamorades* proper, is contained in fols. 1-245 (minus fols. 159-164), the second in fols. A-T⁶ and 159-164, and the third in fols. 246-248. The *Gloria d'Amor* occupies fols. 1-24v of the *Cançonier d'Amor*.

A fragment of the *Gloria d'Amor* is preserved in another MS. of the sixteenth⁷ century, namely, MS. no. 3 in the

¹ Cf. vv. 143, 146, 183, 188, 189, 194, 344, 422, 423.

² See notes on vv. 125, 295-304, 399-401, 1260-1274, 1456.

³ See notes on vv. 335-390, 524, 680-700, 1260-1277, 1292-1294, 1421-1462.

⁴ Catalogued: "fonds espagnol, no. 225."

⁵ The MS. was first described in 1844 by Ochoa (*op. cit.*, pp. 286-374), who gave a nearly complete list of its contents, with long extracts. A complete list of the contents, with the poets of the *Cançonier d'Obres Enamorades* proper, arranged in alphabetical order, is contained in Morel-Fatio's *Catalogue des Manuscrits espagnols et portugais* (pp. 195-204). A brief but excellent description of the MS. is given by Pagès in his edition of the works of Ausias March (vol. 1, pp. 9-14).

⁶ As the MS. is bound at present, these folios form the first part.

⁷ According to Pagès, *Les Obres d'Ausias March*, vol. 1, p. 45.

library of the Institut d'Estudis Catalans in Barcelona. As Pagès has already pointed out,¹ this MS. is a copy of the Paris "cançonier," although the poems contained therein are not in the same order as in the Paris MS. It was first briefly described, with a partial list of contents, by Milá y Fontanals in *Poëtes Lyriques Catalans*;² but this brief description does not suffice to give an adequate idea of the MS. A much better description is furnished by Pagès,³ who denominates it "*MS. I*" of the works of Ausias March. The first fourteen folios, containing the first half of Rocabertí's poem, have been lost. The fragment of the *Gloria d'Amor*, consisting of vv. 860–1544 (minus vv. 1193–1196 and 1421), occupies fols. 15–24. The variants offered by this MS. are few and slight, and hence the fragment is of little value for the work of establishing the text of the poem.⁴

As has been already stated above, the only complete edition of the *Gloria d'Amor* is that of Del Balzo. The text of this edition was not copied from the MS. by Del Balzo himself;⁵ it must have been done by a person who was almost completely, if not totally, ignorant of the Catalan language. Except in the prologue and in those parts of the poem which had been printed by Cambouliu, the Del Balzo text is replete with errors, to the extent of being quite unintelligible in many passages.⁶ Especially

¹ *Loc. cit.*, p. 47.

² *Obras Completas*, vol. 3, pp. 443–473: see "Chansonnier D," pp. 452–455.

³ *Loc. cit.*, pp. 45–48.

⁴ A list of MSS. of the *Gloria d'Amor* should properly include the copy made by Tastu (see p. 1 above). This eighteenth-century copy, however, is of negligible value in the work of preparing a critical edition of the poem.

⁵ So Del Balzo himself states in a footnote on the first page of his edition.

⁶ The incorrectness of the Del Balzo text has already been noted by Sanvisenti, who finds it necessary to make corrections in quoting it, and by Farinelli, who says (*Note sulla fortuna del 'Corbaccio'*

noteworthy among the errors in the transcription is the frequent confusion of "n" and "u," "t" and "c," and "r" and "i."

Extracts from the *Gloria d'Amor* have been published by several commentators. Those of Cambouliu, constituting about one third of the poem, are the most important, forming a sort of abridged edition of the *Gloria d'Amor*.¹ Others, varying in length from 17 to 194 verses, have been published, in works already referred to, by Torres Amat,² Bartsch,³ Milá y Fontanals,⁴ Briz,⁵ Cardona,⁶ Denk,⁷ and Sanvisenti,⁸ and also by Bulbena.⁹

nella Spagna medievale, loc. cit., p. 434, footnote): "Non posso citare per sventura che l'edizione orribilmente scorretta del poema, offerto dal Del Balzo, . . ."

¹ *Op. cit.* — Entire Prologue, vv. 1-46, 62-73, 98-124, 174-203, 274-283, 344-374, 484-492, 526-700, 734-773, 797-810, 858-907, 909-928, 930-951, 1142-1147, 1154-1158, 1161, 1163-1165, 1190-1192, 1194-1199, 1203-1208, 1212-1223, 1230-1232, 1242-1253, 1278-1293, 1297-1302, 1312-1320, 1333-1338, 1460-1465, 1535-1537.

² Prol. 1-11, 120-123, vv. 1-2, 44-45, 284-286, 390-429, 553-558, 744-745, 952-963.

³ Vv. 952-966, 1218-1238, 1245-1247, 1255-1277.

⁴ Vv. 190-191, 952-963, 1218-1220.

⁵ Vv. 1-46, 62-73, 98-124.

⁶ Prol. 1-14, 60-62, 64-66, 77-94, 121-123, vv. 1-43, 174-203, 274-281, 344-376, 744-773, 798-810, 1278-1293, 1297-1302, 1312-1320, 1333-1338.

⁷ Prol. 112-123, vv. 1-9, 40-43, 71-73, 116-118, 184-191, 350-376, 526-531, 563-565, 608-613, 744-749, 759-761, 807-810, 933-938, 952-963, 1190-1192, 1218-1238, 1255-1259, 1269-1277, 1312-1320.

⁸ Vv. 1-10, 44-46, 61, 65-69, 496-498, 502-503, 526-531, 569-574, 581-583, 599-601, 650-661, 692-693, 768-770, 837-839, 945-947, 1316-1320, 1449-1450, 1536-1544.

⁹ Antoni Bulbena & Tosell, *Crestomatia de la Llenga Catalana*, Barcelona, 1907, pp. 169-173. — Vv. 1-46, 98-118, 174-190, 192-203, 350-376.

IV. ANALYSIS OF THE POEM

PROLOGUE

To you, youths and maidens (says the poet), whose hearts are ever filled with love, I fain would speak of a beautiful Garden of Love which I have seen. The trees of this garden are beautiful to look upon, and their fruit, though sour, has a pleasing taste. For this is the garden wherein love, when once aroused by the sight of the loved one, goes beyond the bounds of reason, and only sorrow befalls him who enters there. Many there are who have been lured into this garden by its beauty, only to find, when it was too late to turn back, that they could not escape from it. There all living beings feel the power of love. Vain young men, chafing under the restraint of temperance, rush into this garden and there, bewildered by their unexpected deception, compose lays and lamentations on their grief and seek solitude which only increases their sorrow. The tales of other unhappy lovers delight them, while joy saddens them. Some try to escape from the garden, but Nature compels them to turn back, filling them with a more ardent flame. If I could only forget my own grief for a while, how well I could relate to you the sufferings caused by love! But a greater poet than I, experiencing this same grief, alone could describe them. (1-63)

Having made my preparations for death, I will tell you about the last suffering that fortune and love have brought upon me. While calling upon the gods for help, having now passed over Love's hard roads, I found myself one day near a wonderful castle, where I was met by a beautiful damsel. She appeared to me more divine than human, for her beauty was beyond all description. Oh! why should I attempt to describe her, insufficient as I am to portray beauties which the human mind cannot compre-

hend? Daphne to the eyes of Apollo, or Helen to those of Paris, did not appear more beautiful than did this damsel to mine. Softly I drew nearer to her and was welcomed by her, and after many humble supplications I was permitted to enter the castle. From there I looked into the garden where I caught a glimpse of Love in all his splendor, surrounded by noble young women. As one is not permitted to enter there alone, the damsel deigned to accompany me. Once inside Love's garden, I saw that some of those who were sojourning there were enjoying eternal happiness, while the others were denied love's joys. (64-112)

Fair young maidens and ladies, love's favor is fragile, but its injury is lasting. Therefore resist Cupid's arrows only with a sigh, and be happy while you are young. For time passes like a stream of running water, never to turn back. And in order that you may be made aware of the rewarding of the good and the punishment of the bad, read this poem of mine with pious hearts. (112-123)

POEM

Bereft of all joy and happiness I found myself one day in a wooded valley, with heart so filled with sadness and grief that I would have welcomed death. I hardly know where to begin the story of my adventure, so full of sadness was my mind and so restless was I. It was in the time when all nature incites to love and Cytherea hurls her flaming darts, for whose wounds there is no cure. My suffering touched the heart of Pyrrhus, of Nero, and of others renowned for cruelty. Hope, always wavering, refused me her balm, and reason fled from my mind. The sun was sinking and I feared the dark night. Raising my eyes toward heaven, I prayed to Apollo and Mercury, saying: "Lend me your aid, O ye gods! For three causes I suffer the cruelest tortures: great disdain, little consideration from my lady-love, and a strange land where my thoughts

are all bitter ones." All these three together were tormenting me pitilessly, but the last to come was disdain, which quite outweighed the others and made me relate to all whom I met a part of my mad love. As the heron, when the storm is approaching, runs under a tree for shelter, so I, wounded by love, began to seek comfort in my mind with these thoughts: (1-43)

"Love, which is born of a simple sigh and nourished in the heart, has killed me without death, and only in death can I be cured of my woe. So afflicted have I been while seeking a cure for a new love that I could write no verse nor ditty of love. My will still sustains this grief, and yet I know that even greater suffering awaits me. Well can I speak about the woes and wearisome thoughts that accompany such a grief! Some take pity on me, although they do not feel my grief; others, though they feel it, are silent about it. The soul feels lost in the body and cries for death, just as the sea shrieks when driven by opposing winds. While I am sadly hoping for a happy end to it all, fire rages in my heart. He who does not feel this cannot believe my sorrow. As in autumn the trees are stripped of their leaves, not all at once, but one by one; so my suffering has grown, each sorrow being followed by a greater one. Hence I can say that my sadness is greater than that of Pyramus when he failed to find Thisbe near the fountain. Love will have no compassion on my suffering, and death does not believe his sting to be a torment. Great was the grief of King Priam, and great was that of King Arthur; I will say nothing of that which afflicted Adam. In proportion as the grief is more divine the torment of the flesh is more persistent, causing greater grief. Fortune was the cause of their grief, which was felt only by the flesh; and Fortune eventually brings a recompense. But the spirit which is burning with the fire of love has no cure, and its suffering is only increased by a tardy death. When I recall the sad Diana and the un-

happy Dido, I fear for my worldly happiness; but when I reflect upon their love, which they lost for the sake of a vain joy, I can rejoice. Their blind desires, before they lost their love, were gratified, and they ended their lives in impure love. Therefore, Venus, where is thy renown for pity? Where are the rewards which thou promisest to thy faithful servants? Thou givest only torments and sorrow such as I am enduring in my sad life. Grant, O Love, a remedy for my sufferings, and then will I seek thy realm, in spite of the peril, for I am so eager to see Cupid that I am sure I shall forget my misery if only Venus will accept my vows. There I will beg her to harken to my desire for love's favors, without which I shall live on in misery, and only death can put an end to my love. And as I shall disclose my sufferings truthfully, she will be compelled to grant my request and to heal my pains. For I have heard that love is appeased with love and that he who has faithfully served is rewarded." (44-124)

I was awakened from my reflections by the sound of a voice. It was past midnight and I longed to be comforted. I walked on and soon came to a castle which to my eyes appeared beautiful and wonderful. Before a portcullis was a drawbridge, over which I passed to reach the castle. There I was so overcome with the sweet odor of many kinds of flowers that I nearly swooned, and I thought that all the joys of the world were surely within that castle. With renewed eagerness I knocked at the gate repeatedly, till it seemed to me that there was no one within. Then, as I felt anguish returning to my heart, I knocked again, convinced that there was surely some one there who could relieve my suffering and would grant a happy conclusion to my adventure. (125-155)

It was not long before a lady's voice, the most pleasing that I had ever heard, replied in a sweet tone: "Who knocks so boldly at Love's stronghold in a manner so displeasing to him? Love has never welcomed any one

here who is not accompanied by me." Disquieted and saddened by what I had heard, I was unable to answer, but stood there confused, as a man who is taken aback when he suddenly finds himself in a strange place. At last, being weary with suffering, I cried out: "Have pity on me!" (156-173)

Then to my surprise, when I had almost turned to go away, I saw the gate fly open. Thinking that I was permitted to enter, with joyful heart I started to rush forward, but was suddenly halted by a young maiden who had appeared in the gateway, blocking my passage. She was dressed in black, with flowing hair and uncovered head. With her were ten children likewise dressed in black, bearing torches, and singing, as it seemed to me, better than the angels of Paradise; and their song appeared to me to be the "Angoxos." Immediately the bridge, which was made of silver and over which one had to pass either to enter or to leave the castle, was pulled up. Seeing the welcome which she had given me, I waited till they had finished "cuer doloros," which is the end of the "Angoxos," then sadly I began to speak, like one who misconstrues his misfortune: (174-203)

"O maiden fair, great is the grief of him who is dying of love. Have you resolved that he shall die? What pleasure would you take in that? Have I tried to enhance your sorrow? So cruel is my suffering that I am making a public confession of my madness. Be kind toward me, since I do not believe that I have erred against you, and let me pass through."

"If I have done aught that I had not a right to do," she replied, "it is not your place to find fault. I oppose all who do not follow the just precepts of love. I make it hard for them to come into Love's presence, particularly for those who turn their hearts against him and say treacherous things. Therefore turn back and learn that Love must not be offended even by thought."

"O maiden fair," I answered, "I have not come to censure your noble deeds, but rather to defend your blameless acts. It is true that I knocked at the gate, then turned aside, not in order to curse Love, but in order to look and listen softly for some reply. Love is a joy nourished by fancy, and dies when not requited."

"He is indeed clever," she replied, "who uses courtesy only when love is about to fail him, for he is guided then by his good sense. If you were in any wise harmed, my friend, I should be sorry, because I cannot do otherwise. And then, you all show signs of possessing little intelligence, since you do not know what true love is. Were you as handsome as Absalom, you still would need the virtues of Agamemnon."

"I see that I am like the noble Jason," I answered, "who, when he arrived on the shores of Phrygia, did not think, strange to say, that Laomedon, the Trojan king, would take offense. Ah! maiden fair, if my great misfortune brings me into strange ways, the cause of it is the suffering that I have endured from relentless love. If Love is ungrateful toward the lover, few will worship his divinity."

"All those who have never made Love's acquaintance," she replied, "speak of him in just that way; and because they are not immediately relieved of their suffering, they complain of Love's cruelty. Love never fails him who is willing to serve him loyally, and he frees the good lover from torment when the time for love's fulfillment arrives. He who is too eager for love's peace is like him who falls because of having climbed too high."

"Gentle lady," I answered, "whoever you may be, your countenance appears to me noble, and I feel dazed with wonder, as if I were in darkness. What motive has brought you here to sadden me thus? I shall die if Love rejects me, for my spirit is drowning in a deep sea; and after my death you will make a laughingstock of me. If

then through you I can find no remedy, tell me at least your name, if it please you."

"Let not your sorrowful spirit be amazed in any way concerning me," she replied. "Venus, who had learned the cause of your torments, sent me to meet you, that I might show you the straight way of love, without, however, giving you joy from the start. My name is Acquaintance with Lovers. So come with me and I will show you Love for whose sake you are losing your natural state." (204-283)

Turning about, I heard joyful songs. Soon the drawbridge was lowered again, the singing ceased and the children disappeared. My guide conducted me into a beautiful palace, the four walls of which were adorned with paintings in azure, gold, and silver. Through this we passed into another and a more beautiful palace. The palaces were closed. This seeming injustice aroused even more my desires; it is thus that the image of virtue restrains the eager lover, but doubles his grief. (284-328)

Acquaintance¹ now informed me that we were coming into Love's presence, for she had led me to a spot near a beautiful garden, outside of which were many women, sighing and wailing; these I supposed to be the spirits of those who had died cursing their fate. The sight of their suffering nearly caused me to swoon, and I was anxious to know the cause of their plight, whereupon Acquaintance said: "Venus makes them suffer this torment because they were cruel, and cruelty offends God more than any other sin. Their endeavors were not to reward their lovers, but rather, in return for their love, to cause them cruel suffering. For this they are now being tortured at the command of the god of love." "Truly," said I, "their fate afflicts me, and I am sorry that they wasted their

¹ This somewhat awkward translation of the name of the poet's guide, Conaxença, appears to be the best available one in English.

youth so madly; and that they should suffer thus day and night seems to me a harsh punishment." Suddenly I perceived that they had all become quiet, and as I came nearer, one of them spoke; it was Lady Merciless, who said: "If I or any other looks at you, it is because the eyes are made for looking. I have no other guard against this; let him who is hurt by it guard himself." (329-402)

When she had finished, Paulina attempted to speak, but Emilia stopped her. Leaving them in their dispute, we walked discreetly into the garden. As, when on the sea a favoring wind suddenly drives the ship ahead, the shouts of joy are so great that one no longer feels the cold in his hands; so I was completely dazed by the songs which I heard. When I had regained my normal state of mind I beheld things such that my feeble intelligence cannot relate them. For, like Saint Paul, who "was caught up into paradise, and heard unspeakable words, which it is not lawful for man to utter," I lost my liberty and my understanding. But what I have been able to retain I will describe as best I can in another form of verse. (403-426)

Stepping into the garden, I beheld marvelous things. As the spirit which ascends to heavenly glory despises the pleasures of this world, so I had no desire to live longer except in this garden, where Love satisfies the longings of the lover. The garden was very large, and round about it were jasmine bushes, all interwoven, the brilliancy of which, as far as the eye could see, dazzled me. Tempting fruit hung from the branches of the trees. Of the twisting branches which I observed some were green, but burning slowly in the heat of the sun, others were quite dried up. They bore fruit of such a nature that he who glanced at it was filled with torments, sufferings, and heavy thoughts — symptoms of a harsh disease. As the sick man detests health-giving things and craves only injurious ones, so appetite alone rules the lover's heart. (427-459)

Proceeding onward, I caught sight of a great triumphal scepter of fire in the middle of the garden. There it seemed to me that I saw Love, and Cupid holding his bow and sleeping naked in the arms of Venus; I saw him coming into existence, saw him being nursed, saw him playing and making himself lord over many mad people. Round about him were leaves and flowers of many colors, all of which had sprung from Venus. The names of some of these were "Pity without measure," of others "Delight of happy thought," of others "Glance of loving face," of others "Sighs," "Grace" and "Beauty"; some were called "Disdainful Smiles," others "Desires"; and others there were which represented various gestures of love. As I stood watching them I saw standing near the throne three very famous women, all intent on libidinous love. They were naked. They had been driven prematurely out of the world, having lived before the time of Shem. Their melodious voices were singing: "Dona nobis semper, Amor, pacem." We passed on, and I beheld a great throng who were praising Love and his divine virtue. Here I saw no sighing, no wailing, no sadness, but saw love tormenting without martyrdom. Here some were singing, others were dancing, and all joined together in the end and whirled, as the sand on the beach whirls when picked up by the wind, and each extended his right hand to Love. Minstrels were regaling them with all sorts of music. As I drew closer in order to hear better, Acquaintance said to me: "What art thou thinking now?" When I told her that I wanted to know who these people were, she answered: "These are the ones whom Love rewards by freeing them from all suffering and by giving them great joy. Pity and justice never abandon them. Pass on, and turn thy thoughts away from them." (460-525)

When I had walked through a grove of orange trees I suddenly came upon a larger crowd of lovers than I could ever have believed that love had conquered, some

of whom I immediately recognized from the stories which I had read. Among them were Paris and Helen, who brought so much grief to King Priam, according to Dares' account. There like a rosebush whose bloom is gone I saw that Amazon queen who once with a noble and royal gesture offered to sacrifice her life, together with many other women — a praiseworthy act, not because of any display of love or authority, but because of her queenly virtues and courage. Near by I saw Jason, who forgot Medea and was an unfaithful lover. Half weeping, half sighing, he cried with a harsh voice: "Well ought that lover to suffer incurably who is willing to forsake his mistress." I watched Jason in his ever-changing tortures for a short time; then, in order not to increase his misery, I moved on, pondering upon the torments which the unfaithful in love must undergo. I observed that I was approaching a great white glow in which I saw Achilles in a flame of love as brilliant as the sun when the mist does not veil it. In proportion as the will of the lover is stronger, by so much is the fire of his love greater. I turned to him and said: "The sight of thy great joy, Achilles, strengthens me in my own love torments. But tell me how and where thou didst succumb to love which now fulfills thy wishes." He replied, saying: "Beside Hector's tomb I was so smitten with love that I forgot all, and for Polyxena's sake I forsook even honor, which had brought me to Troy. When I arrived at the temple I was betrayed, and thus I knew love only at the moment of death. Speak to me no more, for I shall not answer." I said no more, but walked on and came upon a deep, winding ditch, the sight of which made me shudder. In it I saw Briseida, naked and horrible to look upon, mounted upon a Minotaur; and round about her the Centaurs, armed with poisoned arrows, were pitilessly shooting at her, singly and in volleys, till her body bristled with arrows. As I gazed upon this awful torture, I became greatly terrified,



and anxiously I said to my guide: "Tell me, mistress, I pray thee, about this joyless love." "Imperial law," she replied, "demands that every sin shall be justly and duly punished. Ingratitude is the root of every vice, and being a sin against God and man it receives extreme punishment. Briseida was fickle, quick to love, quicker to disavow her love, changing as the sea or a weathervane. There can be no love where infamy is, for then it is destroyed by ingratitude. Arising from an incomprehensible source, love can be comprehended only by him who practices it." "And so," said I, "all fickle and ungrateful women shall suffer such punishments?" "Yes," she replied, "and even more horrible ones. Love will assign them to a place of darkness where they shall suffer for all time for having deceived so many." (526-622)

Passing one sufferer after another we came at length to a spot where many lovers who had been virtuous on earth were spending their time in joyous company. Beside a river as wide as the Po I stopped to watch them enjoy the pleasures which Love granted them, and there I saw Ulysses, Fileno, Dido, Mando, Pando, Fulgentius, Diomedes, and Helenus. These and many others who came there were enjoying in various ways the favors of Love. "Look at that star," said Acquaintance, "which shines so brightly above all the lovers. It is Irene." I turned and gazed at her for a long time, and remained speechless, both with delight and with pain. On awaking from my meditation I saw shades of men approaching, so numerous that I could not count them, some of whom were weeping, while others were singing. I stopped to see who they were, and as they drew near I said: "My dear guide, do my thoughts deceive me or not?" She understood what I meant and replied: "Do not speak to them first, for thou canst err less in keeping silent than in speaking. Do them homage, for they are of noble rank." When they had all come near I made a reverent bow. The first was magnifi-

cently dressed. Looking up at me he immediately understood my desire, and he said courteously: "What power of Love permits thee to be here, before death, in this everlasting abode? I fail to understand it." I could not speak, for my reason had fled; but Acquaintance, who never failed me, said: "Love, who transforms good lovers such as all of you are, permits it. This man will not remain here eternally, for corruption cannot feign incorruption. He will see Love, then continue on his way. In order to aid him in his wishes, I beg thee to tell him who thou art and to relate thy love to him." As the sick man before speaking sighs in order to ease his pain, feeble and powerless as he is; so this spirit first paused to relieve his mind, then said with a tender expression and in straightforward language: "A love like Phædra's brought me to an unnatural death. I did not wish to make a confession, but love began gradually to show its effects in my outward appearance, and I wasted away as if I were being consumed by disease. At last came the dreaded day of final struggle with death. Surely my affliction was greater than all others, but still I kept my love secret. In the end King Seleucus heard rumors of it, and my declining body confirmed his suspicions. I was a Roman and my name was Antiochus. Never was love served more faithfully than by me. In me honor fought with love and in the end love conquered even filial piety." (623-700)

While this shade was speaking with me the others had nearly all passed by. But there was one whose appearance pleased me greatly. I could not help asking her why she was being so grievously tortured by Love. With deep sighs and with tears in her eyes she replied: "O Fortune, what wilt thou? Let me feel again those sufferings which were the cause of my death. I was the daughter of Hasdrubal and the wife of Syphax, the great king of Numidia. When Syphax was slain by the Romans there was nothing

left for me. Amidst the tumult of arms in his palace Massinissa took me to wife. But just as I believed that reparation for my wrongs had been granted me in answer to my ardent supplications, our joy was turned into grief, for Scipio came and rebuked Massinissa for marrying a slave of the Romans. Still he kept his promise to me. I chose to die rather than remain a captive in the power of the infamous Romans. Since thou art descended from them, I will say no more." Then turning to Acquaintance, overcome with pity, weeping I said: "This is Sophonisbe, and her complaint is just. All in one day she was a great ruler, became a captive and a queen at the same time, and died." (701-733)

The great shades left us, and we were alone. Then I, eager to know the truth, asked: "For what cause or by what power are our eyes so prostrated that they do not comprehend the forms of those who have just spoken with us?" "Every human body," she replied, "is so blinded by the flesh that it does not comprehend the heavenly abode. Worldly light prevents it from perceiving celestial light. All of these whom thou seest are hastening to attain Love's true form." (734-743)

Acquaintance next led me into a broad green meadow, where I saw four handsome men coming down a hillside. Three of these bore a close resemblance one to another, and the fourth was Petrarch. When they had come near they stopped, and with logic and courtesy they disputed among themselves as to which one best understood the secrets of love and enjoyed the greatest renown in the world for his writings. Beautiful lays and poems they recited, and their reasonings were infinite. In the end I saw that the poet of Florence vanquished those of France in several trials. He proved that the hearts of the others had not been firm in one unchanging love, while affliction in love had not been able to make him fickle. When they had ended their dispute my guide said to me: "Behold

them here in their second joy, for each of them condemns any offense against Love." (744-767)

Like a great tree whose roots run deep into the earth I saw the learned Dante with his Beatrice in the fire of love. His own words showed what joys of love he felt, and Love was pleased with all that he wrote.

As when men hunt the wild deer they pursue him in file along a sure path, so through a dark forest there approached in pairs a great throng of Love's captives whom I recognized. They came singing plaintive songs and ditties to Love, but presently they ceased their complaints. Each one, while suffering from the cruel tortures of love, at the same time experienced secret joys. As I did not recognize from their lamentations and their sad faces the cause of their anguish, Acquaintance turned to me and said: "These are the ones who avenged Liessa after she had been slain by Troyol. Ardolies, seeing Liessa dead, preferred to be humble rather than take vengeance on his father, and so he put an end to his life. Since all of these put their noble endeavors into Cupid's service, they are now permitted to take delight in the flames of love." In the meantime we had reached a large gate, over which were written these words: "Here abide in eternal joy Ardolies, Irena, Liessa, Alisandra, and Luqui, together with forty maidens. I am Irena's secret cloister. Go thy way, reader, seeker after such wonders. To the virtuous only is this way open. The spirits which abide herein enjoy eternal peace and happiness, and few are those who gain admittance. They are the guardians of those who are willing to follow love's precepts." (768-812)

While my heart was still filled with delight at the words that I had read I heard a loud lamentation at my right, where I perceived a great throng. But as I made my way through the great crowd, the lamentation subsided. There I saw Panfilo with shameful, downcast face, weeping but silent; and with him was Fiammetta, sighing

piteously after ceasing her lamentation. Turning to me she said: "O thou who appearest before my eyes in the flesh, has grief moved thee to pity my sadness? Who was ever more cruelly ignored in love, and more justified to scorn a lover, than I? Well might I be called 'the sad unfortunate,' for I disclosed to the world the woes of my misfortune. Those who have read my story reprove all who love more than one. Alas, poor me! how the fame of my grief offends me!" "O noble Fiammetta," I replied, "thy great woe has indeed filled my heart with grief. Dost thou think that I, who am still in the flesh, would stain thy name? At sight of thee my own suffering is doubled. In thee I see love so firm that after reading thy words I find that thy sorrow in the world is endless. May those gods who favored thee for some time in thy love strengthen thy joy now." Many other lamentations I heard, but I cannot tell them all. The mind, eager to know what it does not already comprehend, desires to see why, in the midst of joy, such lamentations must be. For joy and pain do not go hand in hand, and he who is happy should not be suffering. Just as the sailors who are watching for land climb to the top of the mast in order to be able to believe more firmly, so I rose to the very height of my imagination in order to get a better understanding of Love's acts, and asked: "Who causes this cruel suffering, Acquaintance, here where joy dwells? These two conditions are incompatible." (813-866)

"According to thy own manner of comprehension," she replied, "I will speak, although I would prefer to remain silent. Part of love, as thou knowest, is pure chance, since it arises from two wills that happen to coincide. Nature rules that every man shall seek his loved one formed to his own liking and endowed with intelligence. Similarity in unlike persons creates a desire for association, which is enduring if virtue is guarded. For this reason Nature makes women more inclined to love, but at the

same time more virtuous. Every living being, then, seeks its like, because it loathes solitude. Those who remain content merely with this association and follow the precepts of noble love live happily, for they are virtuous and intelligent. Such are those who sojourn in this garden, singing, dancing, forgetting cares, rich because they covet nothing. But some women there are who are not perfect in nature; these, while concealing their shame, take all that chance brings to them. Then why does the vulgar man want for a mistress the genteel, angelical maid of bright mind and clever wits? He does not know that he causes his own suffering by wishing to satisfy a corrupt appetite. With no thought for intelligent love, such get pleasure only from their brutal appetites, to which their minds become slaves. The wise man looks at those pleasures from afar off and tempers his appetite with discretion. A man's desire easily ceases, but not a woman's; hers is insatiable. Hence true love never remains in such women, their love being only an incurable natural appetite. As the good are aided by the sight of the eternal punishment of the bad, Love gives these latter what they deserve. Among the bad, love endures only as long as the carnal appetite lasts. But the faithful lovers in all places wish to preserve perfect love and are constantly occupied with its welfare. Mortal punishment shall pursue those women who, yielding to lust, change lovers with marvelous facility, forgetting the absent ones and loving those who are present. All such find only a sad pleasure, for love dwells but a short time in their hearts. The lives that some lead eventually destroy their hearts and their minds, and love flees from them. It is Love's desire that both the good and the bad who have experienced the joys he gives shall be received here, in order that the good, seeing themselves rewarded while the bad are suffering, may rejoice the more, and in order that the bad may be made envious of the happiness of the others.

Thus every pleasure is made more enjoyable by being placed beside a great suffering, and every grief is merely the contrast between the bad and the good in acts of love." When she had finished speaking, I turned my thoughts toward Love, and replied: "Truly it seems to me that you and your sect are one and the same with the devil." Thereupon I passed with a heavy heart through a great multitude of people as quickly as I could, for I was uneasy at the sight of acts of love that cannot be retold. (867-951)

When I had got through the crowd I perceived Guillem de Cabestanh, and with him Paris and Viana, then Tristan and Isolda, all in procession, each singing happily, with no cares or sorrow. At the sight of their rejoicing I said to myself: "What joy and happiness are theirs! What a happy destiny they have!" Piously and thoughtfully I drew closer to them, and heard Cabestanh sing first, with sorrowful countenance: "Misfortune will ne'er make me turn my heart against my lady fair, for I would sooner consent to death." Like Orpheus who tamed the rivers by the sweet sound of his lyre, Cabestanh charmed us with his sweet song, moving us to tears with his sorrowful complaint, though his love was feigned. Continuing the festivity Viana promptly began to sing, for her thoughts were quick to love. Like the instrument which accompanies the music, her loving face expressed her thought in sorrowful harmony with her words as she sang: "I could not express my sadness in song, so great are my sufferings and my sighs. Since I must die, all joy would be vain." Paris, on hearing Viana's words, appeared to be grieved at her sad song, for he knew her love. Then he turned around, and with a priestly expression and noble bearing he said, singing in a beautiful voice: "Let no heart be discouraged by grief that comes from love; if love departs loving, loving it soon returns." Had I been awake and free to think as I pleased, I would not have been amazed at such an occurrence. But I was like

adverse fortune, being able neither to accomplish nor to oppose my will. Like a fish swimming about in the sea, I saw Isolda move about with a queenly bearing, sighing heavily for her long-absent lover; and thus she sang, sorrowfully and disconsolately; "Alas! unhappy am I! Well may I grieve and suffer, since I cannot see him who in love has long since abandoned me." As Venus, when she found her son Cupid detained in the Lower World, by her humble supplications won favor from the women who were condemned to punishment there on account of their wicked love, and succeeded in obtaining permission for her son to pass (for wrath is always appeased by humility); so Tristan cast a humble glance at Isolda, and like a man who is abashed and disconcerted at first sight, said with a voice filled with love: "Never has my heart ceased to worship you, madam. Be assured that I shall love you until death." (952-1024)

The star of day was sinking. I began to feel weary and was obliged to take leave of the singers. After thanking each one in turn I entered a portico of entwined jasmines. Once inside, I was filled with joy, for there I saw lovers in various costumes, beside a bower of orange trees. Some were amusing themselves with cross-bows, others were running, jumping and tumbling; some were reading books, others were playing chess and draughts, or were wrestling; some were dancing new and fancy dances, others were telling wonderful stories of love. Apart from the rest I saw Macias reading and sighing, and I said: "Mistress, I would like very much to talk with him." "When we come nearer," she replied, "beg him, in the name of that faithful love which brings him here, to tell thee what most lovers refuse to tell." When I was close beside him I said: "Noble Macias, kindly listen to me who am a newcomer." He raised his eyes, and ceasing his reading as if in anger, he walked off, saying sorrowfully: "Since I see that my grief constantly increases on account of my love, I will say,

like one who suffers: 'In spite of thee, Love, I am thy faithful servant.'” Just as Œdipus, when overcome with grief, tamed the wild lion by his affliction and dispelled the lion's anger; so I saw temperance rudely challenge Conaxença. At last she said in a friendly tone: “All his anger is on account of the thought and the joy that thou hast driven from his mind. He will answer thee liberally.” When he had finished his song he turned toward me, saying in a humble tone: “What dost thou wish to ask of me, sir?” Seeing his polite manner, I took courage and only after a certain effort said to him: “Thy great grief and thy fame so afflict me that I fain would renounce love. Thou alone didst serve Love through adversity as loyally as the other lovers do when they are happy. Therefore, knowing that thou art exceptional in thy fidelity to Love, I desire to know the cause of thy seeming affliction.” With a sigh Macias replied: “I myself am the cause of my great suffering. Uriah did not come to a more wretched end than I did. When Love had made me worthy of his great benefits he turned all into a furious accusation; he forgot my fidelity and my pleasure, about which he will not let me stop reading now, thus causing me to suffer in this way. I have no more hope in love, for I know that my life is finished.” He who is overloyal gets no reward from love. (1025–1093)

As one forces his way through a holiday crowd, so I pushed on through the restless throng of lovers and arrived in a green field where well-armed handsome knights were jousting. Foremost among these I saw Lancelot, clad in white, whose mighty blows frightened me; for he protected some, overthrew others, and wounded still others. Acquaintance turned my attention from him to a great group of lovers of whom there were so many that I could scarcely believe my eyes. Among the many whom I recognized were Gliffet, Nessus, Pentheus, Antæus, Galeotto, Pau de Bellviure, Pyrrhus, lover of Andromache, and Gau-

vain, nephew of King Arthur. Like a bird dashing at its prey I rushed toward the tournament, and inside I saw Affrico playing upon a harpsichord a tune which seemed to me to be "Cuer je sospir." Affrico's music was so delightful that I drew nearer in order to hear better, and I perceived Mensola with him. Perfect glory was theirs. (1094-1141)

Next we arrived at an arm of the sea which I recognized as the Hellespont. From a castle which is called Abydos came Leander, who started down a long road toward us. Before he reached us I asked Acquaintance how we were going to be able to cross the Hellespont without a boat. "What suffices for Leander," she replied, "will suffice for us all." When Leander had come up to us he said: "Follow me and fear not." Taking each of us by the hand, he plunged in, and the Hellespont made way before him. When we had reached the other shore we saw Hero descend from her beautiful castle of Sestos, singing joyfully. She made Leander's heart rejoice, and greeted us humbly. I who was standing behind, quite bewildered, said to Conaxença: "Explain this to me, for I cannot understand. I perceive that we are actually looking at the delightful spot where Hero lives, near the ports on the seas of the Orient, where Xerxes was defeated of old by the Greeks as completely as the Flemings were defeated by Marius. What power can transform the outlines of places and rivers and inanimate things? Love does not suffice for that, for it has nothing in common with them." "Love so transports the mind," she replied, "that it represents to the latter things that do not exist, transferring itself from the body of one lover to that of another." And indeed as I watched them I seemed to see the places where they had lived and to feel their impulses of love. Meanwhile I heard new songs of birds and the sound of harmonious musical instruments, and amidst this rejoicing the lovers disappeared into the castle of Sestos. We

remained sorrowfully behind, but our eyes beheld new delights. (1142-1193)

Love was before us, just as we had seen him as we entered the garden; he was clad in white. Such pleasures my heart then felt that I was willing to forget all past ones, for I was in a place where grief does not dwell. Love was surrounded by many damsels and ladies who were playing and singing wonderfully. Among them were Guinevere, Ariadne, Medea, Sigismonda, with Dante's Francesca in their midst. Next came Perisana, Ma Complanta, Fortuna, La Ralla, França, and Bruges, all joining in one dance. Like nightingales singing in the trees I saw Phædra, Blanchefleur, Filocolo, and Guiscardo, praising God and singing: "Gloria in excelsis!" Near by I beheld Raimbaut de Vaqueiras and Beatrice of Montferrat. Acquaintance showed me that these were the ones that Love was fondest of, and I could see that the happiest among them was the one who had served Love most loyally. Not far away was Jaufre de Blaya and the Countess of Tripoli; it was a pleasure to see them together, their faces beaming with their ardent passion. Deep in the fire of love I perceived the Portuguese Lourenço da Cunha, singing: "Ai donas, porqué en tristura." High above them all I saw Jupiter burning with love for Leda; Europa and others I could not see. I gazed so long upon Love's figure that I thought that if the god had not been Cupid, it would have been Arnaut Daniel. In the very highest spot of all appeared Phœbe, and Daphne with laurel which can be seen in the dark. (1194-1250)

The fires of love which I saw were so numerous and the secrets so wonderful that I still hesitate to believe it all. Turning my eyes back to the spot whence I had raised them, I saw the Ray and the noble Lark, and Bernard de Ventadour admiring their happiness with saddened heart. As I beheld Bernard's sad plight I recognized the truth of what one so often reads — that there is no loyalty

in polluted flesh. Like a man who enjoys weeping more than laughing, Bernard said with a sigh: "Those who love virtuous women bewail my woe and my lady's ingratitude." Tearfully I turned my attention to a better thought, away from such unworthy things. I fixed my mind on Love, and on bended knee, in deep reverence and with a new fear, we halted, while Acquaintance in a humble tone of voice said to the god of love: "Cupid, son of Venus, god of love, I present to thee this good servant who has lost his liberty in serving faithfully. He is being so tortured with love that ingratitude is blinding his desires. His spirit will drown in the great sea of love if Venus through thee does not strengthen it. As he is dear to thee, take pity on him." "I am so pleased with thy words," replied Cupid, "that I will grant him the secret joys of love if he will be righteous toward women and maidens. Let him then bestow upon them more loyally all that comes under my power." So delighted was my heart at these words that I perceived that all my earlier confusion passed away. As soon as I had heard the words which Cupid had spoken, I kissed his hands and thanked him humbly, whereupon he drew forth a golden arrow which contained all my joy. Giving this to Acquaintance, he said: "Go with him, do whatever be his pleasure, and strike the breast of any damsel who shall dare resist him; and do not depart from them until they shall be so happy in their love that they shall glorify me." Acquaintance replied: "Lord and god of all the earth, who is so mad as to oppose thy wishes, since thou makest the world what it is? I will go from here obedient to thy commands and will inflame the coldest breast with love, provided that thou wilt help me; for without thy help my power will be of no avail." By this time I was longing to return to the place whence I had started, in order to relate my adventure and comfort those who are tormented with love. Taking leave of Cupid, we walked through the garden

along a broad path wherein we saw unspeakable joy.
(1251-1344)

In a low recess I perceived a very handsome knight uttering a sad complaint and weeping. Being moved to pity and anxious to know who he was, I approached him, saying: "O unhappy knight, tell me thy name and tell me about this affliction that Love imposes upon thee." He replied with a sigh: "I am Æneas, and because of my ingratitude toward Dido I am made to suffer. Love demands a return of love; but I, in following only my own wishes, did not appreciate her worth. Near a river I consented to love's just judgment and was happy." He passed on, and we continued on our way, arriving soon in a dark wood. Beside a fountain I saw Thisbe waiting for Pyramus. She was frightened away by a lion, and as she ran she left her mantle behind. The animal, after drinking, besmeared the mantle with blood of another beast, then went away. When Pyramus came he recognized the blood-stained mantle, and believing Thisbe killed by a wild animal he drew his sword and slew himself, saying in his dying moments: "Alas! Thisbe, Fortune is cruel in letting me die without seeing thee. Death is unwelcome to me only because thou art absent." Thisbe, hearing his dying moans, recognized him in the moonlight, ran to him, and embraced him. Then, seeing that Pyramus was dead, she picked up the sword and killed herself. As I wept over the mournful story of their lives their spirits seemed to me transformed into a new glory which was a consolation for every sad thought. Weary though I now was of seeing lovers, I perceived Palamon and Arcite, each with a hundred knights combatting for the hand of Emilia, while Dido, king, princes, dukes, and many ladies looked on. Arcite won the fight; but although Palamon was defeated, yet he was the winner of the prize. (1345-1414)

To strange cries of new joy I had turned around, and with troubled mind I passed from fear to bitter thoughts,

and Acquaintance took me by the hand. Among those who were uttering these cries I perceived many men and women of high rank who had been rulers in my own time. [There also I saw Cleopatra, Semiramis, Countess of Phœbe, and even the Holy Virgin of pious love.] Standing on one side was the last Count of Luna, and King Theseus who was associated with him in glory. [Young and old alike seemed to preserve a sort of youthfulness, so that for a while I was in doubt as to whether they were real bodies or mere phantoms. The sun's rays removed my doubt and I found them to be as deceptive as the flowers on the trees, which are beautiful to look at but bitter to the taste. There is no lasting will in their pleasures.] Unable to believe my eyes, I said: "Theseus, how comes it that you are all permitted to be in such a happy state? Does Love reward any but the faithful? Art thou not Theseus the faithless? [Is this not Semiramis, who of her greed made imperial law?] The former has fled to thee, Count, I see. Each of you broke his promise, forgetting God and honor. [Here is Cleopatra, who by wickedness tried to become empress of Rome. Here is Gilabert, and good Saint Francis who envies none; Saint Francis wears a white girdle and is thin in figure, for he restrains his appetite; burning flames of love are his discipline.] Of thee, noble Countess Phœbe, one cannot speak without saying many things. Thou art a goddess now. I am amazed that the moon should be cold, for thy rays warm more than do those of Phœbus. Noble love wants but an equal return, with its natural fulfillment coming later for the lover's supreme happiness. So if love requires that virtue shall remain in him who for a short time is fired with virtuous impulse, who could forbid your being so? Mutual desire, and not love, is that delight for which Venus in her divine acts seeks renown; but for those singular acts for which she is responsible she grants that love which is commonly called

virtuous affection. As this is what you all so obstinately oppose, why is Love obliged to hold you in glory?" Theseus, astonished at my bitter words, promptly replied: "Do not remind us of what we have forgotten at the river Lethe. When death removed our spirits our flesh returned to its first element, our spirits to eternal delights, some in the Infernal Regions, others in Satan's abode, according to our merits; of these latter am I. But, being transformed by Venus, we crossed the river Lethe, where we forgot those vices by which love is distorted. Love gives a just recompense to all for their acts, from first to last." Then turning to the others, he said scornfully: "Did he imagine that I was never in love?" When I had heard the lies that Theseus was telling, I turned to my guide, saying: "Love is like the fisherman of the sea, who takes every fish that comes into his net. I believe all I hear, since there are so many lovers here." I swore in spite of my suffering, if ever life should be restored to me, I would not be like these. (1415-1513)

With heart full of sadness I left them and turned in the direction whence came a sound of lamentation. There I saw coming down a broad avenue a multitude of people accompanying a newly-judged soul, and all were singing and moaning in a mournful tone. Anxious to see who this unhappy soul was, I mounted the steps of a church which seemed to me to be St. John of Lateran, and from there I watched the sorrowing procession pass by. Her face being unknown to me on account of the sadness which was so grievously afflicting her, I said to Acquaintance: "What spirit is that which Love is torturing?" "Fleur-de-lis," she replied, blushing, "is her heraldic emblem; her own feminine name is one which becomes her well." Conscious of her vices in love, she nevertheless tried to show that by contrast with others whom I had seen there she was a virtuous woman. In a moment we lost sight of her, for all were moving on so quickly. What the end of Love's

celebration was we do not know, but I had learned that those who abstained from love profited most. (1514-1544)

V. SOURCES

Numerous references in the *Gloria d'Amor* show that Rocabertí was a man widely read in the literature of his time. To draw up a comprehensive list of the works which he had probably read and to trace all of his ideas to their sources would constitute an important study in itself, quite beyond the scope of the present investigation. Let it suffice here to mention the more important works which influenced Rocabertí in the general plan of his poem and furnished him with the sort of encyclopedic knowledge which, in accordance with the fashion of his time, he incorporated into his work.

The *Gloria d'Amor* is a vision-poem. In its general conception it presents nothing essentially new, this form of literary composition having become very common long before Rocabertí lived. The earliest of the great vision-poems of which the *Gloria d'Amor* shows possible influence is the *Roman de la Rose*. In both poems the time of the vision is spring; the scene is a garden into which the poet is admitted by a beautiful maiden and in which he sees the god of love,

"cil qui départ
Amorettes a sa devise."

In both poems, also, the poet is presented to the god of love; the poet's happiness is inclosed in the arrows of which the god of love disposes, etc.¹ But these points of resemblance are of relatively slight importance, being

¹ Sanvisenti (*op. cit.*, p. 266) emphasizes the similarity between the *Gloria d'Amor* and the *Roman de la Rose*. He has, however, made an error in his remarks on the rôle of the rose in Rocabertí's poem; see note on vv. 136-147.

characteristic of other shorter poems which were written in imitation of the *Roman de la Rose*; and the few passages in Rocabertí's poem which recall the great French "roman"¹ do not suffice to prove that he had actually read it.

One of the important sources from which Rocabertí drew freely is Dante's *Divine Comedy*.² Numerous details from the first few cantos of the *Inferno* were copied directly by the Catalan poet, and many portions of verses,³ and even a whole verse,⁴ are almost literally transcribed in the *Gloria d'Amor*. It was doubtless these numerous borrowings and transcriptions, as well as the versification of the major part of the poem, which led Cambouliu and those who copied him to consider the *Gloria d'Amor* as primarily an imitation of the *Divine Comedy*. But it will be noticed that these borrowings are taken almost exclusively from the first five cantos of the *Inferno*. Consequently, while it is possible and even probable that Rocabertí had read the entire *Divine Comedy*, he does not appear to have been as familiar with it as Cambouliu and other critics have thought, although he must either have known the first few cantos almost by heart or have had a copy of them before him while he was writing the *Gloria d'Amor*.

As Landau⁵ first pointed out, the *Gloria d'Amor* bears a much closer resemblance to Boccaccio's *Amorosa Visione*

¹ See vv. 25-27, 309-322, 425-426, 925, and notes.

² The *Divine Comedy* was translated into Catalan in 1428 (Cambouliu, p. 61) by Andreu Febrer (see *La Comedia de Dant Allighier*, published by D. Cayetano Vidal y Valenciano, Barcelona, 1878). Since it is evident that Rocabertí read Italian fluently, it is not necessary to assume that he used this translation, which, be it said in passing, is a very poor one, being so literal that in many passages it must have been almost unintelligible to a Catalan who did not know Italian.

³ See notes, *passim*.

⁴ See v. 600, and note.

⁵ *Loc. cit.* — Gigli (*loc. cit.*) takes this view with Landau.

than to the *Divine Comedy*. In this poem of Boccaccio, as in Rocabertí's, the poet is troubled with thoughts of love; while wandering, in a dream, he comes upon a wonderful castle; he is accompanied by a beautiful damsel who acts as his guide and conducts him through the castle to a spot whence he views a broad meadow or garden, in the center of which Love sits enthroned, with Venus at his side, surrounded on all sides by the famous lovers of all the ages, some of whom are enjoying eternal happiness, while the others are suffering everlasting torments. Thus the whole framework of Rocabertí's poem is contained intact in the *Amorosa Visione*. The most important difference between the two poems is that, while the *Gloria d'Amor* deals exclusively with love and lovers, in the *Amorosa Visione* the poet relates his vision of the triumphs of Wisdom, Worldly Renown, Wealth and Fortune, as well as that of Love, although this latter, together with the poet's meeting with his lady-love as related in the last few chapters, constitutes, as the title shows, the essential part of the poem. Another significant difference to be noticed is that in the *Amorosa Visione* the garden of Love is represented as painted on one of the inner walls of the castle,¹ while in the *Gloria d'Amor* the garden is real and the poet and his guide walk through it, meeting the shades of lovers and talking with them. Besides the general plan which Rocabertí probably borrowed from the *Amorosa Visione*, there are many passages in the *Gloria d'Amor* which were directly inspired by corresponding passages in Boccaccio's poem.²

Another great vision-poem in Italian literature with which Rocabertí was familiar is Petrarch's *Trionfi*. Two long passages in the *Gloria d'Amor* containing a few details of the stories of Antiochus and of Sophonisbe³ were

¹ See note on vv. 469-480.

² See notes, *passim*.

³ See vv. 680-700, 703-733, and notes.

doubtless directly inspired by the corresponding passages in the *Trionfi*. Possibly, too, the use of processions in Rocabertí's poem¹ is due to the influence of Petrarch.²

In addition to the reminiscences of the four above-mentioned vision-poems, there are in the *Gloria d'Amor* numerous references to other works generally known to the reading public of Rocabertí's time. Chief among these are the remaining works of Boccaccio. Rocabertí knew the *Filocolo*, the *Filostrato*, the *Teseide*, the *Ninfa Fiesolano*, the *Ameto*³ and the *Fiammetta*, the stories of which are all alluded to in the *Gloria d'Amor*; and it is quite possible that he had also read the *Corbaccio*⁴ and the *Decameron*,⁵ as well as the *De Claris Mulieribus*.⁶

Petrarch's *De Viris Illustribus*, in the Italian translation made by Donato degli Albanzani da Pratovecchio,

¹ See vv. 952 ff. and 1517 ff.

² Ebert (*loc. cit.*, p. 297) calls attention to another vision-poem of which he is reminded by the *Gloria d'Amor*, namely, the *Paradis d'Amour*, which is briefly summarized by Le Grand d'Aussy in *Fabliaux ou Contes du XII^e et du XIII^e Siècle* (Paris, 1781), vol. 2. The resemblance between Rocabertí's poem and the *Paradis d'Amour* as summarized by Le Grand d'Aussy is indeed a close one, but only an examination of the original text (inaccessible to the present editor) of the latter could prove that it served in any way as a model for Rocabertí.

³ See the parallel passages in note on Prologue, ll. 71-88.

⁴ But see note on vv. 667-943.

⁵ It seems strange that Rocabertí did not draw more on the *Decameron*, yet it is not certain that he even knew the work. The story of Guiscardo and Sigismonda is the only tale of the *Decameron* to which it is reasonably certain that Rocabertí alludes in the *Gloria d'Amor*. Isolated tales of the *Decameron* were early translated into Catalan, e.g., the story of Walter and Griselda, which was translated by Bernat Metge (published by Miquel y Planas in *Histoires d'autres temps*, vol. 1, Barcelona, 1910). It is quite possible that the story of Guiscardo and Sigismonda likewise existed in a Catalan translation which was Rocabertí's source.

⁶ In the Italian translation by Donato degli Albanzani da Pratovecchio.

appears to be the source of two references in Rocabertí's poem.¹

The *Gloria d'Amor* shows almost no influence of Spanish literature. Nevertheless the author appears to have known the poems of the Galician poet and lover, Macías;² and it is possible that he was familiar with Álvaro de Luna's *Libro de las virtuosas é claras Mujeres*³ and with the works of the Marqués de Santillana.⁴

Rocabertí was familiar with the works of some of the Provençal poets and knew some of the details of their lives.⁵ In French, he appears to have read the *Roman de Troie*,⁶ and possibly also the *Roman de Thèbes* and the *Roman d'Enéas*. He knew the works of Alain Chartier,⁷ the Arthurian cycle,⁸ and apparently some of the songs of the "trouvères."⁹ In French, also, he may have read the story of *Paris et Vienne*.¹⁰

Rocabertí's classical knowledge was probably mostly secondhand. Nevertheless he appears to have been familiar with Dares' *De excidio Troiae historia*.¹¹ The story of Æneas was perhaps best known to him from Guido da Pisa's *I fatti d'Enea*.¹²

It appears from several references in the poem that Rocabertí also possessed a considerable knowledge of the Holy Scriptures.¹³

¹ See notes on vv. 703-733 and 1177.

² See vv. 1040-1093, and note.

³ See notes on vv. 399-401 and 1177.

⁴ See notes on vv. 629-631 and 1119.

⁵ See vv. 952-966, 1218-1223, 1230-1238, 1247, 1258-1277.

⁶ See vv. 535-610, and notes.

⁷ See vv. 390-397, and note on vv. 394-397.

⁸ See vv. 1104, 1120, 1125, 1126, 1206.

⁹ See vv. 191, 198, 199, 1132.

¹⁰ See vv. 953, 974-992, and note on vv. 974-992.

¹¹ See v. 537, and note.

¹² See note on vv. 629-631.

¹³ See vv. 417-419, 490, 1083.

VI. DIVISION INTO CANTOS, AND VERSIFICATION

The *Gloria d'Amor*, in the form in which it has been preserved in the *Cançoner d'Amor*,¹ has the appearance of either having been left in an unfinished state by the poet or having been somewhat hastily copied by a careless scribe. The divisions of the poem are not all clearly indicated in the MS. The first two chapters or cantos are preceded by brief captions, in each of which the number and contents of the canto are stated; but thereafter no numbering or caption is used.² The scribe has, however, used a certain system of spacing for various purposes, having perhaps kept, in all cases but one,³ that which he found in the MS. from which he copied. On the basis of this spacing,⁴ of changes in versification, and of the occurrence of an extra verse, at the end of most of the cantos, rhyming with the second verse of the last "terzina,"⁵ the poem can be divided into ten chapters or cantos of varying length.⁶

The versification of the greater part of the *Gloria*

¹ See the remarks on the probably corrupted state of the poem in its present form, pp. 12 f. above.

² There is the possibility, of course, that these two captions are the work of the scribe himself and that he planned to write one for each canto, but soon lost interest in doing so. It is more probable, in view of other signs of the corrupted condition of the text, that in the original version each canto had a caption and that the scribe omitted all but the first two in order to economize space.

³ See note on v. 1193.

⁴ A space in the MS. does not always indicate the beginning of a new canto. It is also used to indicate a pause (cf. vv. 155-156, 173-174), a change of speaker (cf. vv. 213-214, 223-224, etc.), a quotation (cf. vv. 393-394, 397-398), or the insertion of a lyric (cf. vv. 963-964, 966-967, etc.); but in all such cases the parts thus separated are linked together by the rhyme.

⁵ See note on v. 1193.

⁶ The shortest canto (I) has 43 verses, the longest (V) has 317.

*d'Amor*¹ is an imitation of the Italian "terzina," with the essential difference that in the Catalan poem the second verse of the "terzina" ends in a "rime perdue" instead of rhyming with the first and third of the following "terzina" as in Italian.² The dialogue between the poet and Conaxença at the entrance to the castle is put into stanzas of ten verses each, with the rhyme-scheme "a b a b c d d c e e" (or "a b b a c d d c e e"), the last verse of one stanza rhyming with the first of the following.³ Conaxença's speech of presentation to the god of love and the latter's reply together form a stanza of nineteen verses, with a somewhat irregular rhyme-scheme.⁴ The verse employed in these imperfect "terzine" and in these special stanzas is the one which had become the standard in the Catalan school of poets of the fifteenth century, namely, the decasyllabic verse with cæsure⁵ at the end of the fourth syllable.⁶

The first part of Canto III⁷ is composed of couplets of octosyllabic verses. Canto IV is composed of triplets,

¹ About four-fifths of the poem (1196 out of 1544 verses).

² One is tempted to believe that the linking of the "terzine" by means of the rhyme-scheme "a b a b c b c d c," etc., which the Catalan poet can hardly have failed to observe in his Italian models, would have proved too difficult a task for Rocabertí, who, after all, was a poet of only mediocre, if not inferior, talent. The present editor knows of no other poet who has used this form of versification.

³ See vv. 204-283.

⁴ See vv. 1284-1302.

⁵ In the MS. the cæsure is marked with a nearly perpendicular straight stroke.

⁶ This verse was used almost exclusively by Ausias March and many other Catalan poets of the fifteenth century, and occasionally by the Provençal poets (see Appel, *Provenzalische Chrestomathie*, selections 24, 28, 31, 34, etc.); also by Villon in a number of his ballades, and by others. The Catalans probably adopted it from the Provençal poets.

⁷ See vv. 126-203.

the first verse of which is tetrasyllabic,¹ and the second and third are octosyllabic.² There are also a number of short lyrics of seven and eight syllable verses interspersed among the imperfect "terzine,"³ and a quotation in the original French from Alain Chartier's *La Belle Dame sans Merci*.⁴

In contradistinction to the modern usage, atonic "a" and "e," and sometimes "o," which, coming either at the beginning or at the end of a word, would unite, according to modern usage, with a preceding or with a following vowel to form synaloëpha, are eliminated in the *Cançoners d'Amor*,⁵ and the words between which this elimination takes place are joined together.⁶ As a result of the adoption of this usage the preposition "a," the conjunction "e," and the pronoun "ho" are frequently suppressed, but must be supplied in the mind of the reader.⁷ As a further consequence of this usage all cases in which a final and an initial vowel come together must be considered as cases of hiatus.

¹ This tetrasyllabic verse is lacking at the beginning of the canto, and also before vv. 398, 400 and 402. Possibly in the last two cases this is due to a scribe's error; see note on 399-401.

² These triplets were used most successfully by Rutebeuf in his *Mariage Rutebeuf* and in other poems.

³ See vv. 553-556, 964-966, 979-982, 989-992, 1005-1008, 1021-1024, 1052-1056.

⁴ See vv. 394-397, and note.

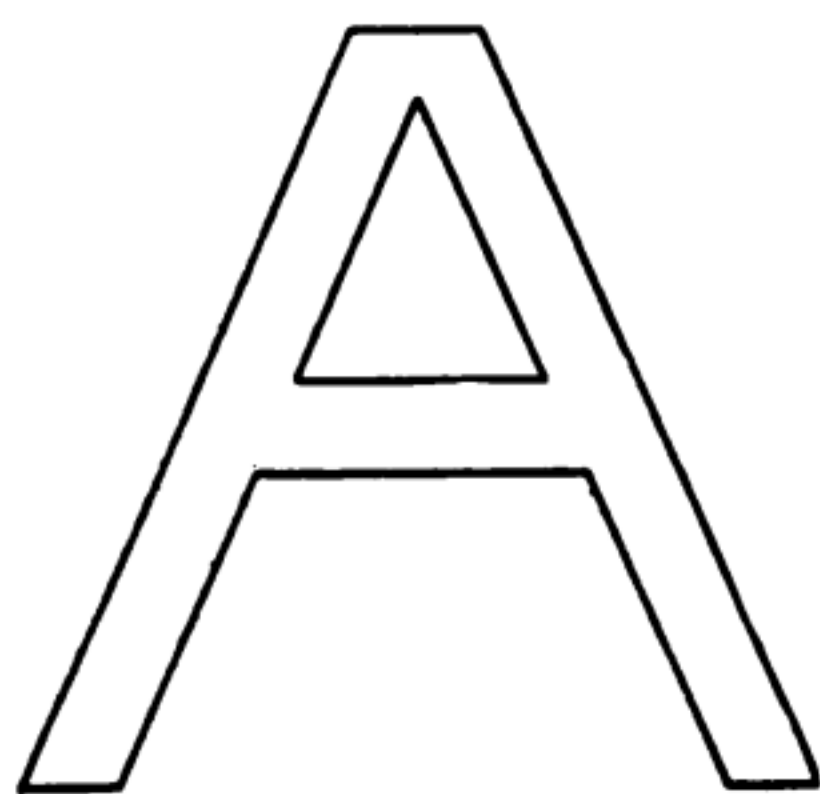
⁵ Also in the other MSS. of Catalan poetry of this period.

⁶ These words have been separated in the present edition.

⁷ Cf. notes on vv. 58 and 117.

Cançoner de obres ena-
morades, e segueix se
primer la gloria d'a-
mor de Fra Rocaberti.

Fol. 1.



V O S A L T R E S
jovens, en la memoria dels quals
Amor continuament habita, los
enteniments per la deytat d'a-
mor relevats — en hoyr mos 5
pensaments no siau tarts — jo
vull parlar d'un per mi vist
jardi d'Amor, los arbres del qual
son de molt bella 'parença, pero

son transpinosos; qui fort los streny, sent alguna aspredat 10
de dolor. Los fruyts demostren semblança de gentil color,
mes son assetosos en tal forma que l'asatositat los dona sa-
bor, com en algunes pomes, que si levada los era l'agror,
romandrien dessaborides. Part de delit per mitga del
contrari es fet pus delitos. Aquest jardí dona natu- 15
ral voluntat, e inclinacio se'n concep per affectat desig,
qui dels hulls principi pren, los quals, mostrant lo bell
objecte de la desigada cosa a la anciosa pensa, despertan tant
fort la cupiditat que no poden servir dret orde; passa los
termens de la raho, desaxint se de sa natural obediencia; e per 20
les vies de la pença reposant, ateny lo si del seu nodriment; es de 1v.
tal condicio: qui mes hi entr' e de sos delits vol mes sentir, cau
en major dolor. Molts, dessabuts per sa 'parent bellesa, en-

tren en ell, no sabent com fins dins son intrats, volent se'n
retraure, no poden, perque ab dolorosa vida los cove returar. 25
En lo comensament, volent se'n departir, es facil cosa, mes
lo qui dins s'atança, — es facil cosa — a tart se troba, de lunyar
se'n pugua, car lo remey ve tart a la forçada malaltia. Jo
he vist farida, la qual al principi se podia guarir, per tarda
medecina haver hagut dan de lonch returar. O bellis- 30
simos jovens! si a ficcions dar volem fe, Jupiter e Febo,
deus subirans, amor los cels ha forçats jaquir, e ab
vestidures stranyes en les terras conversant; ab gran
studi mir los demes homens qui s'esforçen dins ell a
intrar, companyia sercant a llur pensament conforma. 35
Los aucells diverses batalles ne moven, e dins les ay-
gues no s'es pogut apagar (apagat) lo sentiment d'aquest
jardi. No es alguna cosa de natura sensibla en lo
mon, d'ell no prengua sentiment. Los jovens ociosos,
encesos per naturals desigs, lurs pensaments e cogita- 40
cions varien a la fi, perque·ls par dificil la vida conti-
nent. Lansen se an aquest jardí d'amor, hon dins poch
temps, com a malauts, e perturbats de tant sobtos muda-
ment dins lur animo fet, fan diversos lays e complan-
tes de llur tribulada vida. E com tota sperança de 45
remey desigosa sia, alguna volta las solituds serquen,
de que per los novells pensaments e ayres delitosos
acreix per stranya alagria la lur dolor; les oppinions
dels appassionats d'amor los deliten, e novells instruments
a tristicia los porten. Car al aspirit malalt tota alagria 50
es feta anuyosa. Alguns, delliberant lunyar e desabi-
tar, desert lexar aquest jardí qui de llur libertat los
ha tant fort transpostats, seguir tal proposit no poden,
car natural força los fa retornar ab pus aspres e conti-
nuats pensaments, qui forçadament los encenen foch 55
qui·ls corre per les venes. O! si dolor un poch me rele-
xave, Claudia Quinta de la no creguda castedat als
Romans no demostra sa puritat ab pus ample effecte que 2.
de les passions d'amor ab certitud jo recitar poria. La minima

part del meu trist pensament dolor recitar no·m lexe. Un altre 60
 Homero a descriure les passions d'amor, com les bellesas de la
 filla de Jove, pus que necessari fora, vivint en aquesta sem-
 blant dolor, foragitant sparança, l'enteniment de tota salut.
 Aparallades les cosas necessaries a ma sapultura, ab parau-
 les duptoses dire la derrera dolor en que fortuna e amor 65
 me posaren. Oblidant lo plant com la dolor, no ajut a des-
 minuir la pena, qual dolorosa fi a mi seguescha. Volun-
 tariamente confes amor esser stada causa. Invocades les
 deessas d'amor a mon adjutori, passats los aspres camins e carreres,
 rius d'amor, en una forest d'arbres e flors pres d'un bell 70
 castell me trobi. Alsant a pus mirabla cosa la testa, no en
 terra, mes pus tost en lo cel me reputave esser; devant
 los dubitants vulls m'i fon offert' una pus que bellissima
 donzella, la qual no humana, mes divina pensava la
 memoria; scilenci als trists pensaments, viu la candida vista 75
 dins subtilissimo vel, e, de presumccio, l'amagada f[r]ont de nobi-
 litat meravellosa; les belles celles en forma de novella feba,
 no del tot amagades, eren vistes; dos no hulls, mes pus tost
 divines lums parien. Viu l'affilat nas, la bocha com a rosa
 vermella, de poch aspay contenta, que, mirant, havian copdi- 80
 ciosa força de fer se desigar. Mirave les blanques e pe-
 tites dents en orde gracios star; contemplave en lo delicat
 e candit coll; suspirant dubitava perdra la vista de tanta delectacio.
 D'aquesta part me saltaren los ulls als devallants braços, los
 quals denguna grosseria mostraven en lo vestir, ab plena ma 85
 ornada de bellissimos dits estant; se mostraven les devocions
 dels seus pits, les ymages del[s] qual[s], reistint, paria que·s vol-
 guessen mostrar malgrat de la 'vestidura. O trist! porque
 m'estench jo a pus narrar la mia dolor? Cert lo callar pus que
 lo dir es a mi necessari. Car parlant no bast a dir les bel- 90
 lesas que humanas pensas no basten a comprendre. Qui
 poria dir la gran alagria dels ulls, la plamentaria de la cara,
 los varis e ornats moviments de la vista segons la calitat
 del acte o de la paraula, essent aço offici de natura? Verament
 jo pensave moltes voltes que atal dech aparer Dampnes davant 95

los ulls de Febo, o Elena als de Paris. E pus voltes digui: "O 2v.
beneventurat aquell al qual es dat axi nobla cosa possehir!"
Ab passos suaus a les vehines parts de ella m'acosti, de la qual
ab molt contentament d'ella jo fuy reebut. Per mes paraules
humilment suplicada e de moltes varies oppinions ven- 100
çuda, dins lo castell a mi permes entrar. Del pus alt en
lo jardí mirant, viu la resplandor d'Amor, no assats clara-
ment per molt que asseguras la vista, acompanyat de cla-
res dones, nobilissimes jovens. Vahent jo la delitosa vida
qui·m paria de gloria plena e de consolacio sens alguna cura 105
e fatica mundana, informat sens companyia entrar no
s'i podia, supliqui la donzella, la qual, de benignitat mo-
guda, digne me reputa de 'companyar. Entrats que fom
dins lo jardí d'Amor, los uns viu que eternal gloria d'a-
mor sentien; altres complida Venere consentir no·ls 110
volia, com les flames d'amor e segetes de Cupido no
licitament servades haguessen. O bellissimos jovens
e dones! la memoria del beniffici en amor es fragil, e de la
injuria durabla. Pertant a las piedosas flames d'amor
e segetes de Cupido, pus Amor la deguda punicio mitti- 115
gar no vol, per vosaltres sol per un sospir resistit sia, e
solaçau vos mentre que los verts anys ho consenten.
Va(s) se·n lo temps en forma d'aygua corrent, les ones
de la qual, pusque son passades, no seran james tornades
altra volta. Tot degut temps lícitament se pot usar. 120
E perque la gloria dels bons e la pena dels contraris
pus amplament vos sia notoria, aquest dictat piedosa-
ment per vosaltres legit sia.

I

Cant de la primera comedia de la gloria
d'amor, en la qual l'actor descriu lo temps
e l'ora, e les dolors e final recomendacio a
Apollo e Mercuri, per virtut dels quals
entra en deliberat pençament.

De tot delit privat e de 'lagria,	Fol. 3.
Ple de tristor, enuig e pençament,	
Ab dolor gran, me retrobi un dia	
Dins una vall d'arbres, tan dolorosa	
— Esmaginant la dolor que sentia —	5
La pensa trob, e la mort desigosa.	
Trist no sce dir l'antrar de ma ventura,	
Tant era ple de tristor mon entendre;	
Lo dret rapos negua ser ma factura.	
Era'n lo temps quant potestat divina	10
Crea'ls delits que demostra natura,	
E an amar Cupido mes s'enclina.	
Flames d'amor Citarea lançava	
D'un estrany foch qui dins amor se creha,	
Cremant tan fort que remey no trobava.	15
Pirrus, Nero e los altres cruels,	
Vent mon turment, dolor gran los venia;	
De pietat se obrien los cels.	
Esparança, qui neix de cos' incerta,	
Veriejant, en l'esperit no troba,	20
Fugint de mi, sa natural oferta.	
L'enteniment qui tal dolor sentia,	
Novell desig lo prengue d'altra forma,	
Pusque raho, fugint d'ell, se partia.	
Despartant me, Febo se declinava;	25
Decahiment son moviment prenia,	
E l'esperit fosca nit reduptava.	

Volti los hulls al cel com oratori,
 Dient als deus, Apollo e Mercuri:
 "Vullau en mi operar ajutori. 30
 De dolors tres jo pas aspre turment:
 Gran desfavor e poch voler d'aymia,
 Pahis estrany dins agra pensament."
 Totes ensemps eran per turmentar
 Sens pietat, pero vench a la fi 35
 La desfavor qui volch totes sobrar,
 Fent me comptar a cascu qui no sent
 Alguna part de mes folles amors
 Per lo cami de mon trist pensament.
 Si com l'agro, sentint mal temps venir, Fol. 3v. 40
 Fugint se met als arbres per rapos,
 Naffrat d'amor, jo trist comanse dir
 Dins lo cansat pensament doloros:

II

Cant de la segona comedia de la gloria d'amor,
 en que l'actor demostra les dolors de son pen-
 çament, e fent similitud de moltes altres,
 la sua esser major troba, per que clarament
 Venere dellibera cercar son fill Cupido.

"Amor qui ve d'un natural suspir
 — Del lach del cor perteix son nodriment — 45
 Mort m'a sens mort, e morint puch guarir.
 De nov' amor nova dolor sentia;
 D'estrany turment remey [e]strany cercava;
 Vers ne dictat d'amor fer no podia.
 La voluntat aquesta dolor mena. 50
 Gran es lo dan quant lo remey no troba.
 Res no'm es cert sino de major pena.
 Semblant dolor me fa viure'n turment;
 De sos affanys, enuigs e pensaments
 Pusch jo parlar entre la demes gent. 55

Dolen s'alguns de dolor que no senten,
Altres, sentint l'esser, dolre no's poden;
Molts son qui tot ho senten e no menten.
L'anima sent dins lo cors es perduda,
Cridant la mort ab veu tan dolorosa, 60
Com fa la mar per dos vents combatuda.
Trist, [e]sparant lo be que desig veura,
Lo foch m'encen ab grans flames la pença.
Qui tal no sent ma dolor no pot creura.
Si com lo temps, qui ve ab tal fortuna Fol. 4. 65
Que dels arbres les fulles se'n aporta,
No tot justat, mes una apres una;
Ne pren a mi per sentir major pena:
D'un petit dan crexent, en pus alt munta;
Una dolor un' altra pus fort mena. 70
Perço pusch dir que sent pus fort tristura
Que Piramus, quant Tisbe no trobave
Pres de la font, de Nino sepultura.
E de mon dan amor no's vol complanyer,
E mort no creu son poder sia pena. 75
Ingrat voler me fa d'amor molt planyer.
Dolor fon gran del troya Rey Priam,
E gran dolor quant senti Rey Artus;
D'una jo call qui vench al par' Adam.
Tant com es pus la dolor mes divina, 80
Es lo turment a la carn pus [e]stable
E per semblant major dolor inclina.
Tot lo turment en la fortuna 'stava,
E sols la carn semblant dolor sentia.
Fortunal be dins fortuna s'encava. 85
Mes l'esperit, qui sent dolor sens terme
Per foch d'amor qui en les venas crema,
Volent guarir, la mort fallint referma.
Quant me record de la trista Diana,
E Dido veig ab dolor tan astranya, 90
Perdre jo tem la gloria mundana;

Mes cogitant lur amor, sent bonança.
 E per un vent amor les relexave,
 Perdent ne so que l'acte desavança!
 Lurs sechs desigs, primer de tal partida, 95
 Amor e grat en un bell temps sentiren;
 Ab tal amor fon lur vida finida.
 Donchs, Venere, hon es la tua menta
 De pietat? Hon son les tues flames
 Del cubert foch qui los amants turmenta? 100
 Hon son los dons e delits que affermes, Fol. 4v.
 Secrets d'amor als amants qui't servexen?
 Dones turments e de tristor enfermes.
 Quanta dolor! quanta sentia pena!
 Quanta tristor jo sent en mon trist viure! 105
 Vulles, Amor, als meus dans fer esmena,
 E per ramey de ma trista complanta
 Ab dolç suspir sercare lo teu regne.
 Ver es en part que'l perill me'n espanta,
 Mes lo desig de jo Cupido veure 110
 Tot altre dan me gir' en alagria,
 Sol que d'amor Venus me volgues creure.
 E demostrant part del mal que jo sent,
 Suplicar l'e inclin lo seu entendre
 En lo desig del amat pensament. 115
 Car sens ama[r] tot mon treball es pena,
 E vivintmuyr, e mort dara 'mor terme,
 Com per lo jorn la nit pert la serena.
 E pus leyalmon dan pore mostrar,
 Forçadament ella sera forçada 120
 Venir o dar, e mon mal remeyar.
 Car segons trob e'l bon Senec' ha dit,
 Amor d'amor s'apagua'b son semblant,
 E al amant qui'ura leyal servit."
 Volti'm apres a un crit [e]scoltant 125

III

Delliberat lo dessus dit,
 Del jorn passat fon miga nit,
 E, donat fi al pensament,
 Desig m'a pres de 'lleujament.
 Anant arribi doloros 130
 Pres d'un castell fort delitos,
 Que sol d'aquell en lo mirar
 Me parech bell e singular.
 La porta'b rexas per lo vis Fol. 5.
 Mostra tenir pont levadis, 135
 Per que mirant me conduhi
 Prop del castell com mes pogui.
 En un moment jo senti flors
 D'amors en diverses odors,
 De tant delit en lo sentir 140
 Que fuy entorn de esmortir.
 Tots los delits m'aparagueren
 Del mon [tots] junts, tant plasents eren.
 Novell desig sobra tant mi
 Que, acostat a 'quell, toqui 145
 Al portal tant [qu' a mi] paria
 Que algu ser no'y devia.
 Pero vehent en mi sobrar
 Penas d'amor, torni tochar,
 Pensant algun dintre hagues 150
 Qui de mon dan guarir sabes;
 E pus no era venturos
 Fos algun tant porfidios,
 Per tal que del mal que senti
 Delitable ve(r)s jo la fi. 155

No passa temps, estant axi
 Viu respondre veu femeni,

Que a mon grat e bell parer
 James trobi tant gran plaher,
 En veu dient fort dolçament: 160
 "Qui tocha'b tal atraviment
 En la força e gran poder
 D'Amor, pus no'y es son voler?
 Lo pensament qui es sens mi,
 Amor james no'l reculli." 165
 Torbat jo trist del que hoy,
 Resposta tornar no pogui;
 Ans resti quasi molt torbat,
 No menys d'ome qu'es arrepat,
 Pero qui's veu hon vist no s'es 170
 Al principi esta repres.
 Ab tant cridi, lo seny cansat
 Per lo turment: "De pietat!"

Fol. 5v.

Axi estant meravellat,
 Essent me jo quasi tornat, 175
 Lo portal viu voltant ubert,
 D'on salti prest d'aquell desert,
 Alegre tot de mon pensar,
 Cuydant me dins pògues intrar;
 Mes fom deffes, a maravella, 180
 Per la part de una donzella
 Qui en la porta fon saltada,
 Deffanent [ne] a mi l'entrada,
 Vestida d[e] un negre drap,
 Los cabells longs, sens res al cap; 185
 Ab deu entorxes be cremants
 De sa color portants infants,
 [E] mils cantant, a mon avis,
 Que [no] angels de Paradis
 Una canço de dol e plors 190
 Qui'm parague del "angoxos."
 Apres alçar decontinent

Viu jo lo pont, qui fon d'argent,
 Per lo qual s'i ha d[e] intrar,
 Ne ja passar ne retornar. 195
 De que jo, vist l'aculliment
 Qual ella'm feu decontinent,
 Lexe finar "cuer doloros,"
 Qui es la fi del "angoxos,"
 E acabat ells de cantar, Fol. 6. 200
 Jo comensi trist de parlar,
 Luny de delit e de conort,
 Com lo qui veu son mal a tort.

Parle l'ector a la donzella.
 Donzell', al trist qui per amor es mort
 Dolor es gran; voler lo pus matar 205
 Feu de vos ley? Quin seria'l deport?
 Vostra dolor qui us volia doblar?
 Tant es lo dan que sent per crueltat
 Que ja del tot publich ma gran follia.
 Com sou gentil, usau de cortesia, 210
 Pus contra vos no pens haver errat,
 Tant mon desig es passar, si pogues,
 Sino que trob per vos cami deffes.

Respon la donzella al actor.
 Si res he fet que jo fer no degues,
 A vos no ve semblant falta conexer. 215
 Jo contradich qui d'amor se vol pexer
 Indignament, e no per just proces.
 Eleu lo pas per hon passen a 'Mor;
 Fas ho per cells qui toquen a la porta,
 Puy retornan ab la voluntat torta, 220
 Dient pigor del que diu gran traydor.
 Perque tornau ab los millors apendre,
 Amor no's deu de pensament offendre.

Fol. 6v.

Replica l'actor a la donzella.

Donzella, jo no vinch trist per rependre

Lo fet per vos, com nobla cosa sia; 225

Ans mon voler aquell be es deffendre

Per on lur mal culpable no seria.

Ver es que jo toqui d'alt en la porta,

E me'n torni, no pas per ell maldir,

Mas per mirar e suaument sentir 230

Ja si algu a mi fera resposta.

Amor es grat nudrit de fantasia;

Mor per desdeny de bruta companyia.

Respon la donzella al actor.

Cell es abte qui's pren la cortesia

En aquell punt qu'amor deffallir pot, 235

Raho prenent seny natural per guia,

No relaxant l'anar per nangun vot.

Si dan algu, amich, costá vos era,

Seria'm greu; pero no'y puch als fer,

Pus tots usau de un barat saber, 240

Que no sabeu qu'es amor vertadera.

Si tant gentil fosseu con Absalon,

Es de mester virtuts d'Agamenon.

Replica l'actor a la donzella.

En punt me veig d'aquell noble Jeson

Qui'n la plaja de Frigia 'riba, 245

Per cas estrany no pensant Laumendon

Enuig prengues, qui rey era troyha.

A donzella! si ma fort desventura

Aporta mi en estranya partida,

Causa del mal es pena qu'he sentida 250

D'aquell amor qui tocha sens mesura.

Si amor es al amador ingrat,

Pochs adorar iran sa dehitat.

Respon la donzella al actor.

Fol. 7.

Tal vol parlar d'amor sa potestat
Que per james hague sa conaxença; 255
E perço, quant en lur mal no dispença,
Van se clamant de sa gran crueltat.
Amor es tal que james no consent
Fallir qui vol en el leyalment viure;
De gran turment al bon amant desliure, 260
Vengut lo temps d'amoros compliment.
Qui ans del temps d'amor desiga pau,
Li'n pren com cell qui per alt muntar cau.

Replica l'actor a la donzella.

Dama gentil, qui's vulla vos siau,
Lo vostre gest de gran maner' apar; 265
Perço en mi sent un maravellar
Si com la nit, quant per la lum decau.
Que us ha mogut fer me tant trista festa?
Car yo mort so, si amor me denegua;
Mon [e]spirit en mig de la mar negua. 270
Als ben volents ne farau apres festa.
Si ya per vos remey no puch sentir,
Donchs vostre nom, si us plau, me vullau dir.

Respon la donzella al actor notificant li son nom.

Vostre 'spirit de piedo(r)s suspir
En res de mi maravella no senta. 275
Venus, sabent la causa qui us turmenta,
Mana que jo a vos degues exir,
Fent vos d'amor una semblant valença,
Demostrant vos la sua drete via,
Dant vos primer no del tot alagria. 280
Lo meu nom es dels amants Conaxença.
Perque veniu a mi, mostrar vos he
Amor qui us tol ço que natura te.

IV

No'm fuy girat que jo senti	Fol. 7v.
Alegres cants, d'on jo resti	285
Maravellat,	
E reguardant viu ser tornat	
Lo pont en son primer estat	
Quant vist l'avia.	
E ab novella alagria	290
Lo cant fina sa melodia,	
E prestament	
Pertiren tost visiblement	
Com uns auçells ab un gran vent.	
No pot durar	295
Lur vista ne ells remirar	
.	
Que lo voler	
Me rellava part del saber,	
Com dos desigs en un poder	300
Son differents:	
Tots acorren als pensaments	
E may senten alleujaments	
En la lur via.	
E furtant temps per alagria,	305
Dins lo castell me mes la guia,	
E sens anar	
Dins no gran temps me feu mostrar	
Un palau bell, molt singular	
E ben obrat.	310
Ell tot desi era cayrat,	
E d'istories grans pintat,	
Fetes de 'tzur,	
E d'or massis e d'argent pur	
Era lo d'alt fins baix al mur	315
Del solament.	

Per que passam decontinent
En un altre que'l pensament
Te per senyor
E lo secret que per amor 320
Ve a sentir bon amador.
Foren tanchats.
É los meus desigs despertats
D'uns semblants dans desconortats.
Volent passar, Fol. 8. 325
L'imatge lo feu returar
De la virtut qui'l dan doblar
Fa 'l amador.
Conaxensa ab gran ardor
Dix: "Volta vers hon es amor 330
Segurament."
E girat, fom decontinent
Pres d'un jardí bell e luent
E clarajant,
Devant lo qual jo viu plorant 335
Moltes dones, qui suspirant
Lensaven crits
De dol tant fort que'ls espírits
Jo presumi que depertits
Fossen per mort, 340
Maldient la lur cruel sort
E fortuna qui'n tal acort
Los feu pensar.
Jo v(eh)ent los axí congoxar,
Molt prop vingui trist d'espantar 345
De lur turment,
E la causa del accident
Plague fort a mon pensament
Que jo sabes.
Conaxensa, sens dir li[s] res, 350
Vent qu'estave jo tot repres,
Dix sens cridar:

"Citarea los fa passar
 Aquest turment perque'n amar
 Foren cruels. 355
 Car la ley vol que'b l[o]s infels
 Servada sia com als fels
 Lur egualtat.
 A Deu desplau la crueltat
 Mes que no tot altre peccat 360
 Que[·s] puegue fer.
 Los que tu veus, tot lur voler
 Es estat no de satisfer
 Lurs amadors;
 Ans (s)en paga de lurs amors Fol. 8v. 365
 Lis donaran cruels dolors
 Sens pietat,
 E los serveys han oblidat
 Que lurs amants han praticat
 Per lur amor. 370
 Perço ara lo deu d'amor
 Los fa penar ab gran dolor
 E passio,
 Perque senten punicio
 De lur mala intencio 375
 En qu'han viscut."
 Jo respongui: "Si Deus m'ajut,
 Lur dol m'a tant fort combatut
 L'enteniment,
 Que(s) pas dolor de lur jovent 380
 Que perderen tant follament
 Sens ver delit,
 E sobre'l dan lur espirit
 Penar axi lo jorn e nit
 Me par molt fort." 385
 Estant axi senti conort
 Qu'i(l) fon vengut, e ab acort
 Viu les callar.

E jo comensi'm d'acostar,
E viu una d'elles [parlar], 390
Dient axi,
E fonch la Dama San[s] Marci,
Ab veu e gest de gran musarda:

“Si moy [ou] autre vos reguarde,
Les ulls son fayts por reguarder. 395
Ge n'i pris poynt c'autre m'en garde;
Qui sen[t]e mal s'en deynt garder.”

Acabat [ja] son bell parler, Fol. 9.
Paulina dressa son voler
E per cantar avant passa, 400
Mes Emilia lo'y veda.
Vist lur debat, entram callant
En lo jardi ab bell semblant
E discret seny.
Si com la mar, quant te un leny 405
E per vent fortunal l'estreny,
Tants son los crits
Que no senten les mans e dits:
Axi me'n pren que'ls [e]spirits
Tengui tapats, 410
Dels sons e cants enfalagats.
Mes quant ells foren retornats
En lur esser,
Jo contempli ab gran plaher
En coses tals que mon saber 415
No bast' en dir.
Si com Sant Pau qui no poch dir
Los grans secrets, no poch sentir,
Sent arrapat:
Axi me'n pres que fuy torbat 420
D'amor, perdent la libertat
E [tot] l'entendre,

Que be no pogui [jo] comprendre;
 Mas del que jo pogui retendre,
 Ho descriure 425
 Per altr' estil com mils sabre.

V

Quant jo fuy dins en lo jardi, mire Fol. 9v.
 E dins aquell viu coses ten insignes
 Que per ser tals algunes callare.
 Com l'esperit, quant d'aquest mon perteix 430
 E's troba d'alt en gloria divina,
 Tots los delits d'aquest mon avorreix;
 Na pres a mi, qui desige no viure
 Sol que restar en lo jardi pogues.
 Molts grans sacrets trist jo no bast escriure. 435
 Ell era gran e lo temps qui'l augmenta.
 É los meus prechs acceptats d'una part
 Per hon amor los amadors contenta.
 De tota part era molt singular;
 Al entorn d'ell eran grans gessemens 440
 Entrellessats de un novell ligar.
 Tant com ne viu la claror me'n segava,
 L'altre cubert, perque 'si res ne parle.
 Per sobres be ma pensa veriava:
 Los miradors eran nov' alagria; 445
 Los pensaments plassa gran demostraven.
 Lo fruyt e'l gust gran delit acrexia.
 Les rames jo que viu eren nuoses,
 Verdes, que'l foch ab gran trigua cremave,
 Altres de sech cramant molt doloroses. 450
 E si per temps alagria portaven,
 Aquest delit no conegut d'on era,
 Los apetits l'enteniment segaven.
 Havien fruyt, d'un esguard qui'n prenia
 Era d'affanys, enuyts e pensaments 455
 Ple a la fi d'un' aspre malaltia.

Sico'l malalt les coses avorreix
 Qui dant salut, ell ama les nocives;
 Amoros cor sol appetit regeix.
 D'aquell primer al segon atorgar 460
 Vench nostre dir, e per lo terç entrant
 Molt clarament jo pogui reguardar
 Un ceptre gran de foch molt triumphal, Fol. 10.
 Mig lo jardí, d'una vera semblança.
 No prou segur per l'acte natural, 465
 De sobre fi de voluntats, paria
 Jo veur' amor e Cupido ab l'arch,
 De Venus nuu als brasso(r)s que dormia
 D'un gran repos; jo viu son neximent,
 Vengut de grat, nudrit, fantesiant, 470
 Senyor fent se de molta folla gent.
 Tot entorn d'ell eren fulles e flors
 Qui de Venus lur neximent prenien,
 Totes ensemps e diverses colors.
 Unes eren Pietat sens mesura, 475
 Altres Deport de 'legre pensament,
 Altres Esguard d'amorosa figura,
 Altres Suspirs, Gracia e Bellesa.
 Unes eren Rialles desdenyoses,
 Altres Volers prenent d'amor abtesa. 480
 Altres ne viu, per desig inclinades,
 Dissimulant moviments de amor,
 Ab form' e gest no d'amar apartades.
 Las mirant viu, prop sa reyal cadira,
 Per ord' estar tres dones molt insignes, 485
 Totes volent ço que d'amor no's mira.
 Eren nuhes, del mon foragitades,
 Que si mes temps hi returassen viure,
 De final mort no foren [e]scapades.
 Lur naximent fon ans que la de Sem. 490
 E cantaven ab veu melodiosa:
 'Dona nobis semper, Amor, pacem.'

Passam avant, no per loch de ruhina,
 E vem gran gent que'm par se delitaven,
 Lohant Amor e sa virtut divina. 495
 Aquí jo viu escoltant no suspir,
 Ne plant ne dol ne tristor ne turment,
 Mas viu amor turmentar sens martir.
 Los uns cantant e los altres densaven, Fol. 10v.
 De novells cants e d'estranyes guiscardes; 500
 Ab tals delits los demes festejaven.
 Feyen un joch qui a la fi se gira,
 Com per lo vent l'arena pres marina.
 Senti grans cants d'amor, e no pas d'ira.
 Tots offerint a 'Mor lur dretha ma, 505
 De temps en temps voler antaniment:
 Ço'(r)s [e]spirit que natura lis da.
 Musica gran de ministrers sentia,
 Contres, acorts, uquets no discordants.
 E per millor veure que'ls no podia, 510
 Perque pensi que cosa fon delit,
 Enclini'l cap fins que'm dix Conaxença:
 "Qu'esta pensant ton novell [e]spirit?"
 Jo retornant la testa esmarrida:
 "Mestressa, las! que gent es la que veig? 515
 Que lur delit me par tot' altra vida."
 "Los que tu veus son los qu'Amor delita,
 Glorificant en lur eternal viure;
 Plant ne turment en lur cor no habita.
 Aquests prenent tot lur final deport, 520
 Es lur delit en un ten gran extrem
 Que no'ls par ser d'amor altre pus fort.
 D'ells no perteix la mes misericordia;
 Justicia, veig, d'amor no'ls desempara.
 Passa avant e torna'n ta memoria." 525
 E jo passant apres una gran cinta
 De torengers, arbres molt delitosos,
 Semblança tal de carmesina tinta,

Viu dins un temps tan estranya crescuda
 D' enamorats que james me pensara 530
 A 'mor n'agues una tal part venguda.
 E reture'm, que cosa no dubti,
 E conagui, segons legit havia,
 Alguns d'aquells que Amor no falli.
 Entre los quals lo bell Paris jo viu, Fol. 11. 535
 E Elena per qui tant mal vingue
 Al rey Priam, segons Dares escriu.
 Com un roser acabat de florir,
 Semblant jo viu la reyna Amazona,
 Que a la mort se vengue offerir 540
 Ab noble gest e reyal continent,
 Ab ella 'nsemps moltes dones donzelles:
 Que sol per si era cosa 'ccellent,
 No per amor del poder que portava:
 Sol les virtuts de tant accellent rey, 545
 Sol l'esperit d'ella molt lo forçava.
 Girant me trist al so d'un gran turment,
 Jo viu Jason, qui Madey' oblida
 E fon ingrát, d'amor desconaxent,
 Desfavorit, cridant: "Perdo, Amor!" 550
 Un temps plorant e altre sospirave.
 Apres cridant dix ab aspre dolor:

"Be deu penar l'amador,
 Que ramey no li's deu donar,
 Pus es amat per amor 555
 E s'aymia vol lezar."

Jo vent Jason son mal tant veriar,
 Mire'l un poch, apres tire avant
 Per no al trist sa passio doblar,
 Pensant en mi lo turment e dolor 560
 Que'ls desleyals en delit d'amor passen.
 Mirant fuy prop d'una gran resplandor,

Hon viu estar Acchilles en la flama
 D'amor tant fort com lo sol qui's demostre
 En lo bell temps, si boyra no'l enrama. 565
 Tant com es pus la voluntat perfeta,
 Amor ancen pus fort al amador.
 Senti d'amor piadosa constreta,
 E retornant parlar jo comenci: Føl. 11v.
 "Lo teu delit, Acchilles, me conforta 570
 Dels grans treballs que d'amor jo passi.
 Mes dins lo temps del delitos suspir,
 Lahon ne com tu conaguist amor
 Per lo qual sents complir lo teu desir?"
 Ell me respos: "Mirant la sapultura 575
 D'Ector, jo fuy d'amor tant sobrepres
 Que del record en mi no hagui cura.
 Jo per esguard d'aquella Polixena
 Lexi honor per qui'n Troya vengui,
 Tant gran e fort d'amor jo senti pena. 580
 Burlat jo fuy al temple que venia;
 Amor e mort en un temps conegui.
 No'm digues pus, que mes no't respondria."
 E jo callant volti per una 'strada
 Un viu en mig un' ampla fossa torta, 585
 Que del mirar l'anima fon turbada.
 Dins ella viu a Briseyda molt trista,
 Tot' a cavall sobre un Minotauro,
 Nuha, cruel, e d'espantabla vista.
 E al entorn los Centauros venien, 590
 Molt ben armats de veri e segetes,
 Tals quals abans al mon.viure solien,
 Tirant li fort sens pietat alguna,
 Tant que son cors de crespí ressemblave,
 Los uns justats, altre[s] un' apres una. 595
 Jo trist mirant un ten aspre turment,
 Tant de amor com de novell misteri
 Pres gran [e]spant lo meu trist pensament.

“Digues a mi, jo't prech, mestressa mia,”
 Jo comensi per voler esser cert, 600
 “D'aquest' amor tant pobra d'alagria.”
 Ella respos: “Ley imperial dona
 Que tot peccat pena mereix sostendre;
 Merit es just e per virtut ressona.
 Ingratitud compren en si tot vici: Fol. 12. 605
 No don' a Deu ni a gent son degut,
 Perque l'ingrat cau en extrem suplici.
 Briseyda fonch en amor variabla,
 Prompta'n amar, e mils en desconexer;
 Mar o panell al vent no's tant mutabla. 610
 Tots los ingrats dolor gran d'amor tasten.
 No es amor si viltat s'i comporta.
 Ingratitud son vermens qui la guasten.
 Amor no's pot sens ficcio compendre,
 Car neix de loch e part incomprendible; 615
 Sol praticant ne pot cascu apendre.”
 Digui jo: “Donchs, totes les variables,
 Desconaxents, estaran en tal pena?”
 Ella'm respos: “Hoc, e pus [e]spantables.
 Ira d'amor, pus leyltat lexaren, 620
 Los dara loch de tenebres estatge,
 Penant tostemps, pus a tants enganaren.”
 De crit en crit venguem en alagria
 De molts amants virtuosos en vida,
 Que dins amor gosar feu companyia. 625
 Cerca un flum tals delits jo mirave,
 Gran com lo Po, perque jo'm aturi
 Veure'l secret qui d'amor [e]spirave.
 E viu entr' ells Ulixes e Fileno,
 Dido, Mando, e Pando e Fulgenci, 630
 Diomedes; d'amor jo trobi 'Leno.
 Estranys delits e gloria sentien;
 Diversament Amor los delitave.
 Apres ne viu molts altres qui'n venien.

Conaxença dix: "Guard' aquella 'stela 635
 Que sobre tots aquells amants clareja.
 Irena es." Cert jo volti la cella,
 E'n son delit per gran temps contempli.
 Senti dolor com parlar no'y gosave,
 Tant pel delit com pel turment de mi. 640
 Essent despert del pensar que pensava, Fol. 12v.
 Venir jo viu ombres, d'omens paria,
 En nombre tal que'l comptar me'n tirave.
 De gran estat paria tot lur esser;
 Unes planyents, altres cantants venien. 645
 Jo'm aturi per lurs actes conexer.
 Quant foren prop, digui: "La mia guia,
 Es de seguir ço que pensar me força?"
 Ella entes ço que jo dir volia.
 "No'ls digues res si primer ells no't forsen. 650
 Menys pots errar en callar que no dir.
 Fes los honor, que noble gent se mostren."
 Junts tots ensemps per via cortesana,
 Inclini'ls ulls a les baxes juntures,
 E tot lo cors ab pensa fort humana. 655
 Lo primer d'ells mostrave gran sumptura;
 Mirant a mi conech tot mon desig,
 D'on tot cortes me dix, lexant tristura:
 "Home qui mir en loch sens final terme,
 Qual potestat d'amor vol consentir 660
 Tu ser aci sens mort? Raho'm enf[erme]."
 Jo qui'l parlar total raho'm fugia,
 Quasi voltant, regordant Conaxença,
 Ella qui may falli a qui devia
 Promptament dix: "Amor, la qual transforma 665
 Los bons amants segons vosaltres sou,
 Consent aquest si' entrat en tal forma.
 Ell aturar eternal no'y poria,
 Car lo finit infinit no's pot fenyer.
 Ell veura 'Mor, apres tindra sa via. 670

Per contentar part del seu pensament,
 Molt te suplich demostres tu qui eres,
 Recitant ell d'amor ton estament."
 Com lo malalt ans de parlar suspira
 Per alleujar part de sa gran dolor, 675
 Larch descollat, dan no fa en ca(r)s fira;
 Viu jo semblant a l'ombra tan estranya Fol. 13.
 Dar tal rapos per alleugar sa pensa.
 Ab suau gest parla sens altra manya:
 "Los meus costums, cremant del foch de Fedra, 680
 Portaren mi a la mort ans que'l dan.
 Dir no volgui, ans calli com a pedra,
 Sino, vengut lo gentil sentiment,
 Del fisich meu del tot jo ja moria.
 En mi ell feu un tal experiment. 685
 Vi'l jorn venir, aspre com s'a de veure,
 Essent malalt per l'esperit debate.
 Ultra cascun mon dan hagui a creure.
 Essent d'amor e callant jo penave,
 De que, vengut al Rey S[e]le[uc]o dir, 690
 Ver ell troba ço que'l fisich posave.
 Roma yo fuy al dret nom d'Antiotxa;
 A mi fon dat, e tant servi, amor
 Que dir no's pot james li fes reprotxa."
 (Cipio, vent un tan doloros acte, 695
 Dellibera esser començador.
 L'esperit meu retorna per tal pacte.)
 Quanta virtut cascu per si mostraven!
 Per un gran temps honor luyta'b amor;
 Flames d'amor la pietat sobraven. 700
 En aquest temps que l'ombra nos parlave,
 Les altres viu quasi esser passades;
 Una fon prop qui molt me contentave.
 Al demanar la pensa fon cuytada;
 No'm pogui 'star en dir li "per qual fi 705
 Era d'amor tant greument turmentada."

Ab sospirs tals que lagremes portaren
 Comense dir: "O Fortuna! que vols?
 Don' a sentir aquells dans qui[m] mataren.
 Filla jo fuy d'Asdrubal, e esposa 710
 De Ciphas, de Numidia gran rey;
 Mort dels Romans, a mi no resta cosa.
 Lo gran tumult intrant de les gents d'armes Fol. 13v.
 En lo palau Massimissa prengue,
 Complint en mi noces entre les armes. 715
 Pensant haver ramey aconseguít
 Als devots prechs que per mi fets li eren,
 Dolor vence lo nostre gran delit.
 Cipio vench, e blasmant lo del acte
 Per haver pres la serva dels Romans, 720
 Trist li covench de tenir me lo pacte.
 Morir volgui ans que no restar viva
 An lo poder, superbios arbitre,
 Dels vils Romans de qui jo fuy cativa.
 Per esser tu aquella dessendença, 725
 Mon nom jo call, e 'si mes jo podia."
 Girant me jo, trist, las, a Conaxença,
 De pietat vençut, digui plorant:
 "Aquesta es la nobla Soffonisba.
 Ha gran raho de fer aquest trist plant. 730
 Dins en un jorn li viu gran senyoria,
 Cativ' apres, e reyna dins un temps;
 Morta del tot finalment, ho'm paria."
 Les ombres grans de nos se depertiren,
 E resta[m] sols; mes del ver desigos, 735
 Cuytat, de mi tals paraules exiren:
 "Qual raho, vol, o qual poder sobraren
 Los nostres ulls, clarament no compreguen
 L'abit d'aquests qui'b nosaltres perlaren?"
 "Tot cors huma, tant la carn los ansegua," 740
 Respos a mi, "que'l devot cel ignoren.
 Mundana lum divina los denegua.
 Aquests d'amor a dreta forma corren."

VI

Per la verdor d'una gran prederia Fol. 14.
 Mes dins lo clos la vista Conaxença, 745
 Mon [e]spirit apres qui la seguia.
 Entrats que fom, d'un alt jo viu descendre
 Quatr' omens bells, los tres d'una semença;
 Lo quart parech Patrarcha'n son entendre.
 Quant foren prop, justats se returaren 750
 Ab orde gran, e lexant fellonia,
 D'amor ensemps entre si disputaren
 Qual mils d'amor los secrets conexia,
 E per amor senti mundana fama,
 E de tots cells escrit qual mils havia. 755
 Estranys dictats e poesies belles
 Los bons amants cascu d'ells no dubtave
 Dir ne comptar d'amor grans maravelles.
 Lurs rahons grans viu esser infinides;
 Mes a la fi jo viu que'l de Florença 760
 França vence per diverses pertides.
 D'un bon desig qui d'amor fon estable
 Prova d'ells tots no ferm lur pensament.
 Pena d'amor fer no'l poch variable.
 La guia'm dix: "Retorna ço que pensas. 765
 Veus lo segon delit que aquells senten.
 Tots han a mal fer en amor offensas."
 Com arbre gran qui te lingua radice
 En terra baix, viu dins lo foch d'amor
 Lo sabent Dant con sua Beatrice. 770
 So que'n senti lo parlar demostrave;
 A 'Mor plague tot lo que'n escrivi.
 Vert xipellet d'amor veig que portave.
 Com per lo giny del exercit de cassa
 Los servos braus passen per via certa, 775
 E qui'ls vol mort per lo fill los acassa;

Axi viu jo per una selv' escura
 Gran gent venir, arreglats a parella,
 Vençuts d'amor; conegui lur figura,
 Ab cants e lays de piedosa planta 780
 Mostrant amor esser lur amat temple.
 Dins no gran temps finaren lur complanta.
 Per los affanys que Amor influhia Fol. 14v.
 De novell dan e pena molt sentibla,
 Secrets innots cascu d'amor sentia. 785
 Tant per lo plant com per lur cara trista
 Essent incert jo de llur gran congoxa,
 Vers mi gira Conaxença la vista,
 Dient per cert: "Ton pensar es desliure.
 Aquests son cells qui feren la venjança 790
 De Liessa, quant Troyol la va'uciure.
 Ardolies, vent Liessa finida,
 Volch ser humil ans que pendre venjança
 Del pare seu; de mort fina la vida.
 Donchs si aquests daren tot lur entendre 795
 Liberalment al voler de Cupido,
 Flames d'amor poden en delit pendre."
 Perlant axi fonch pres d'una gran porta,
 Hond viu escrit al pus alt de son cercle
 Paraules tals, sens jo fer li estorta: 800
 "Dins mi estan en delit perdurable
 Ardolies, Yrena, e Liessa,
 Elisandre, Luqui molt delitable,
 Ab les quatre desenas de donzelles.
 Jo son lo clos monastir de Yrena. 805
 Ves te'n qui'm ligs sercant tals maravelles.
 Sols per virtut se pren aquesta via;
 Los [e]spirits qui son en via 'terna
 Ab pau e be dins mi fan companyia.
 Pochs son aquells qui meresquen m'i veure; 810
 En los secrets son la joyosa guarda,
 En los perills lo voler d'Amor seure."

L'enteniment qui molts delits prenia
Senti gran plant devers la destra part;
Novell desig lo tira 'quella via. 815

Quant prop jo fuy senti una gran gent;
Seguint lo plant per lo mig jo entri,
E quant fuy dins, ell feu dolç callament.

Mirant jo viu, ab cara desdenyosa,
Desconaxent, Pamphilo qui callave, 820
Trist, abatut, ab la cara plorosa,
E devant ell, ab dolor sospirant, Fol. 15.
Fiameta qui del plant se lexave.
Après gira's vers mi, dient plorant:

"O tu qui est de semblant vestidura, 825
Segons los meus ulls plorosos demostren,
Vense't dolor a planyer ma tristura?
Quala fon may tant a 'mar desamada,
Ne complaent sens caus' a desconexer?
De mi's pot dir 'la trista fortunada,' 830
Per jo mostrar los plants de ma fortuna.
Al mon les gents qui mos dictats ligien
Blasmen tots cells qui'n amen mes de una.
Trista de mi! pus me offen la fama
Qu'es en lo mon après la dolor mia. 835
Argument es quant negun trist desama."
Jo respongui: "O nobla Fiameta!
Lo teu gran dol a planyer m'a vençut;
Sobres dolor la pensa m'a constreta.

Manes a mi que jo per tu offena, 840
Qui so vestit de semblant vestidura?
Vent l'esser teu, se dobl' en mi gran pena.
Sol de tu mir novell' amor tant ferma
Que, aturant de legir tes paraules,
Trob que'n lo mon ta dolor no ha terma. 845
Per aquells deus qui algun temps mostraren
Haver en grat tos amorosos actes,
Prenguen confort tos delits, pus culporen."

Molts altres plants dolents pogui hoyr.
 Perço com part dels fets yo ignorave, 850
 Actes suaus jo no poria dir.
 Mes l'esperit, qui desige saber
 So que no sab ne veu, desige veure
 Perque'n delit tals plants fretura ser.
 Car tot delit contra turment te liga, 855
 E sol que veig gloria se 'nomena;
 Qui sent delit no deu sentir fatiga.
 E si com sells qui terra volen veure,
 Muntant en l'alt de llur fusta latina
 Perque de 'lli veritat poden creure; 860
 Na pres a mi que viu tant en l'entendre: Fol. 15v.
 D'alt jo mirant ço que'l voler dubtave,
 Digui per mils los fets d'amor comprendre:
 "Qui força dol la hon delit atura,
 Conaxença, tant cruel com jo sent? 865
 Car dos contrasts ensemps guasten mesura."
 Ella'm respos: "Segons lo teu concepte
 Jo parlare, que si l'escusar fos
 Licit a mi, callare tal effecte.
 Tu sies cert, part d'amor es ventura, 870
 Car son delit neix de dos pensaments
 Conforms en hu; e dir pus no fretura.
 Natura vol e ab gran força 'streny
 Que quescun hom deman sa bell' aymia
 Fet' a son grat, fornida de bon seny. 875
 Similitud ab dessemblant persona
 Dona delit de formar companyia,
 E dura molt si ab virtut ressona.
 Axi mateix natura vol les dones
 Esser pus fort en amar inclinades, 880
 Tal que'b virtut hagen custumes bones.
 E no es res tenint anima viva
 Que no desig semblant de sa natura;
 Car soledat tota cosa l'esquiva.

- Los qui d'aço se tenen per contents, 885
 Serven leyal los drets de bon' amor;
 Virtut e seny los fa viure contents.
Aquests aytals dins lo jardi passegen,
 Cantant, dançant, oblidant pensament,
 Estant ben richs pusque mes no cobegen. 890
Algunes son deffaltes en natura,
 E vergonyant de publicar al abte,
 Prenen tot ço que'ls dona lur ventura.
Mes la gentil, d'angel participant,
 Clar esprit e forma molt alegre, 895
 Perque l'om pech vol tenir per amant?
Tot ignorant ab si lo dan aporta
 Volent fartar lo corrupt' apetit;
 Seri' abans lur vil natura morta.
Lexant amor de part intellectiva, Fol. 16. 900
 Prenen desigs de apetits brutals;
 De tal amor fan lur pensa cativa.
L'ome sentit de luny veu los delits,
 Si be la carn lo fat desig cobege.
 Lur discret seny tempre los apetits. 905
Tot desig d'om pren terme facilment,
 E d'elles no; ans tostemps muntiplique
 Perço com han apetit no content.
Perço james amor en don' atura.
 Lur amor es apetit natural, 910
 E sens la fi del hom james no cura.
Sicom als bons es gran ajust de be
 Veure dels mals lur pena eternal,
 Aquests d'amor cascu lur degut te.
Entre los mals amor molt poch hi dura, 915
 Car lur amor es sol comprar e vendre;
 Complits desigs, d'amor no han pus cura.
Mes los leyls, ahon que d'amor hagen,
 Complid' amor desigen conservar;
 Los bens d'amor observen hon que vagen. 920

Pena mortal perseguira aquelles
 Qui, variant lur apetit difforma,
 Van cambiant, ab molt grans meravelles,
 Enamorats, oblidant los absents;
 E desigant que Venus leixas Xipre, 925
 Acullen la en casa'b los presents.
 Tots aquests tals prenen un trist deport;
 En lurs trists pits amor fort poch atura.
 No es algu, part de be no report.
 A 'lguns lurs fets e vida depravada 930
 Cremen lur cor e roseguen lur pensa;
 Fuig los amor com a gent reprovada.
 A 'Mor li plau, com veus segurament,
 Que'ls bons e'ls mals hic sien acullits
 Qui d'amor han hagut lur compliment. 935
 Perço que'ls bons, trobant se premiats,
 Penant los mals, senten major delit,
 Los altres tots de be son admirats.
 Tot gran delit es fet pus [desigos] Fol. 16v.
 Quant es posat cerca d'un gran turment; 940
 L'altre confus, resta pus delitos.
 Tota dolor es sol la diferença
 Del mal o be en los actes d'amor."
 [Ella] callant, torni a 'mor la pensa,
 E respongui, com un cansat qui's posa: 945
 "Donzella, cert a mi par que'l diable
 E vosaltres tots siau una cosa."
 Ab tant passi ab gran enuig e 'fany
 Per la gran gent que'n multitud estave
 Com mils pogui, car trobave'm [e]strany, 950
 Vent fets d'amor que'l dir callar forçava.

VII

Passat jo viu Guillem de Capestany,
 Viana'b ell e Paris lo segon,
 Isold' apres ab lo noble Tristany,
 Tots arreglats ab forma de cos alt, 955
 Cascu cantant per diverç' alagria
 Ab delit gran, sens enuig e desalt.
 Vent lur delit comensi dir en mi:
 "Quant bell delit e quant bell pensament!
 Porten aquells tant delitabla fi!" 960
 Jo piedo(r)s, cuytat, los fuy mirar,
 E d'ells apres viu ab trista semblança
 Ser Capestany lo primer en cantar:

"Fortuna no'm fara pensar
 Res contra ma bell' aymia; 965
 Abans la mort consentria."

Sicom Orfeu, qui'ls flums amansar fya Fol. .17
 Per lo dolç so de la rota sonant:
 Axi'ns covench estar part aquell dia
 Per son dolç cant, qui l'esperit movia 970
 Fer de sos ulls piedosa complanta.
 E dins un temps amor ficta sentia.
 Continuant lur piedosa festa,
 Viana fonch ab dolç cantar no tarda,
 Com de amor tengues voluntat presta. 975
 E com l'enginy qui segueix armonia,
 Ab pensament e armonia trista
 Son gest d'amor, cantant axi dehia:

"En cantant jo no poria,
 Tant m'i turment e suspir. 980
 E pusque tench de morir,
 Tot delit de mes seria."

Paris, sentint ço que Viana deya,
 Mostra enuig de sa trista canço,
 Xicom aquell qui s'amor conexia. 985

Après gira son gest e continent
 Ab discret seny e curial semblant,
 E mes se dir, cantant fort bellament:

“No's desconfort null pensament
 Per dolor que d'amar senta; 990
 Si amant amor s'absenta,
 Amant torna prestament.”

Si fos despert, com estave durment,
 [E]l voler fos de lla raho desliure,
 No'm for' espant a mi tal accident. 995

Semblant jo fuy a la Fortun' adversa,
 Que res volent no pot ni li contrasta.
 Planch mon jovent que'b tal dolor s'esmersa.

Sicom lo peix qui'n la mar es nadant, Fol. 17v.
 Cercant cascu son natural desig, 1000
 Moure viu jo d'Isolda son semblant,

Ab gest reyal de dona 'namorada,
 Sospirant molt lo gran temps que falli,
 Axi cantant, trista desconsolada:

“Ay, trista desventurada! 1005
 Be tench pena e dolor,
 Pus no veig qui per amor
 M'a del tot desemparada.”

Sicom Venus quant troba, la cuytada,
 Cupido pres, son fill, dins en l'Infern, 1010
 Gracia'ls fon per les dones liurada,

Car suplica les totes humilment,
 Les que per foch d'amor en Infern eren,
 Volguessen dar al seu fill viament:

Per humiltat la ira es mançada, 1015

E los inflats coratges derrocats;
Axi Tristany humil l'ague mirada.

E com aquell qui ve novellament
Esta repres lo seu esguard e pensa,
Respos ab veu d'amoros continent: 1020

“James mon enteniment
Falli, madam', a vos servir;
Siau certa, fins a morir
Vos amara mon pensament.”

L'estel del jorn prenia 'clipsament 1025

E los desigs naturals me cuytaven,
Perque covench d'ells fer depertiment.

Regraciant per cascu d'ells passe
En un portal d'enlassats gessemins.
Passat dins ells del tot jo'm alagre, 1030

Car viu amants diversament vestits Fol. 18.

Pres d'un cubert de terongers molt bells,
Jugant ab l'arch ab infinits delits,

Altres correr, voltejar e saltar,
Alguns legints istories e libres, 1035

Altres escachs e taules e luytar,
Altres dançant baxes dançes novelles,
Ab grans uquets fent [e]stranyes guiscardes,
Altres d'amor recitar maravelles.

Apart de tot viu Macies legia 1040

Tot sospirant, perque digui: “Mestressa,
Molt volenters parlar ab ell volria.”

“Quant serem prop, lavors tu molt lo pregue,
Per fin' amor qui'n tal delit lo mena,
Te vulla dir ço que amant denegue.” 1045

Tot axi prest que jo fuy cerca d'ell,
Mogui la veu, dient: “Gentil Macies,
Vulles hoyr a mi per ser novell.”

Alça los ulls, mudant gest e color,
 Com a fello; de legir se lexa; 1050
 Ana se'n trist, dient ab fort tristor:

“Pues veho que mi dolor
 Por amar siempre recresse,
 Dire como quien padesse:
 A pesar de ti, amor, 1055
 Soy leyal tu servidor.”

Sicom l'Odip, vençut per la dolor,
 Del batiment lo brau leho amança,
 Tant que del tot lo retrau de furor;
 Ne pres a mi, car mirant viu temprança 1060
 Molt asprament Conexença reptar;
 Apres me dix en senyal d'amistança:
 “Tot son enuig es sol de pensament
 De que'l has tolt, e delit qu'ell havia.
 Ell respondra a tu liberalment.” 1065

En acabant la canço de cantar Fol. 18v.

Torna vers mi e dix tot humilment:
 “A mi, senyor, que queres preguntar?”
 Jo, vent en ell son gracios respondre,
 Prengui esforç del primer moviment; 1070
 A'l satisfer forçat me fon compondre:

“Ta gran dolor a mi gran turment dona
 Qui'm fa pensar en retraure'm d'amor,
 Sabent los fets que fama de tu sona.

Tu sol servist amor per lo contrari 1075
 Tant leyalment com los altres amants
 Amen la fi per lo pler voluntari.

Donchs, sabent jo esser tu singular
 Sol de servir amor per sa semblança,
 De semblant dol me vull maravellar.” 1080

E suspirant axi'm respos Macies:
 “De mi gran mal io so el causador.
 Con tant' amor non fineci' Ories.

Quando amor digno me fizo ser,
 De su gran bien la fin ser conosciada, 1085
 — Io non los he lo degudo faser —
 Amor torno muy furiosa queixa;
 Todo servir de mi quis' olvidar.
 É mi plaser que de leyer no'm lexa,
 Por onde jo padesco atal vida. 1090
 Doymas d'amor no tengo esperança
 Por conoscer qu'es gloria complida."
 Sobres leyal d'amor be no alcança.

VIII

Axi com cells qui entren en gran festa, Fol. 19.
 Volent passar a la principal gent 1095
 Rompen cami ab los brassos e testa:
 Ne pres a mi pels amants qui estaven
 En cella part d'amor delits prenent;
 Molts d'aquells viu qui may se reposaven.
 Transpassant donchs en un prat verdegant, 1100
 Cavallers viu d'amors e ben ermats,
 Molt forts e bells, per delit tornegant.
 Vestit de blanch sobre tots clarament
 Lançalot vench ab la banda vermella,
 Que dels seus colps me pres [e]spantament, 1105
 Uns emperant e altres derrocava,
 Altres ferint, que res no li's tenia;
 Del bell torneig lo millor se'n portave.
 La guia'm dix: "Retorne lo teu veure
 Vers la gran part hon tanta gent se mostre." 1110
 E hac n'i tants que dubti de no creure
 D'enamorats que'l ver no's demostrave:
 Tal multitud que'l dir alguna volta
 La veritat al creure redubtave.

Tant los meus ulls guardaren ab effecte 1115
 Que descerni dins la lur gran esquadra
 Alguns amants de vertadera secte,
 Entre los quals volgue amor escriure
 Gliffet, Nexo, Panteo e Anteo;
 Galeot viu cerca Pau de Bellviure. 1120
 Com lo mila que te la cassa'n macha,
 Axi viu jo Pariseo estar
 Entre tots cells per amor d'Andromacha.
 Singulars fets cascu d'ells practicave,
 E parague'm que'y conegues Galvany, 1125
 Nebot del Rey Artus, que tant amave.
 Com los aucells com fugen a rapina,
 Per ser a peu del torneig me parti,
 E tiri dret a la part mes vehina.
 E dins aquell Affrico viu sonave 1130
 Ab gran delit un clavisin molt fi;
 E lo so d'ell "Cuer ye sospir" semblave.
 Tant me plague lo so qu'Affrico fya Fol. 19v.
 Que acostant viu Melsola prop d'ell,
 Jova, gentil, si may vista l'avia. 1135
 Delits d'Amor cascu d'ells be sentien,
 Que jo mirant gloria n'alcançave
 Que era d'ells qui perfeta l'avien.
 Sicom desig la fi desige veure,
 Mirant amor novell desig crexia 1140
 Que si no'l ve(r)s me'n poguera descreure.
 Arribam, trist! en un bras de marina,
 E reguardant del pus alt d'una riba,
 Ella fom cert d'Elespont ser vehina.
 De un castell qui Abido's dehia 1145
 Vers nos vingue l'affortunat Lean'dro
 Per un carrer ten lonch com hom vehia.
 Ans qu'ell plagas a nos, digui: "Poeta,
 Com se pot fer passar nos Alespont,
 Essent incerts de nos tenir naveta?" 1150

Ella respos: “Ço qu'[a](l) Leandro basta
Basta per tots, car amor es com Febus,
Que tots compleix e ab ell res no's guasta.”
Après que junts e mesclats fom ensemps,
Leandro moch la veu fort amorosa, 1155
Dient: “Seguiu, e no dubteu lo temps.”
Pus de les mans cascuna te donada,
Començ' intrar, e 'Lespont li feu via,
Com fon l'amor d'Elies en l'entrada,
En lo primer e pres de Conaxença. 1160
Axi passam la perillosa 'strada;
Jo fuy lo terç d'aquella gran tamença.
Quant(s) a la fi d'Elespont pres la via,
Nos vem exir del bell castell de Cesto
Ero gentil ab grans cants d'alagria. 1165
Devotament feu fer Leandro festa,
Regonexent a nos per gentilesa
Ab gest humil de inclinada testa.
Jo qui derrer tingui la pensa lesa,
“Dona, digui, relleve'm d'aquest dubte. 1170
Raho me fall; no bast a tal empresa.
Jo veig que nos miram ocularment Fol. 20.
Los lochs humils delitables de Ero
Qui son als ports de les mars d'Orient,
On fon vençut gran Xerces, fill de Dari, 1175
Per lo poder dels Grechs en aquell temps
Ab gran virtut, com los Flamenchs de Mari.
Donchs qual poder pot transformar la forma
Dels lochs e flums e coses incentibles?
No'y bast' amor qui ab ells no's conforma.” 1180
Ella'm respos: “Amor tant fort transporta
Los pensaments, que mostre'l que no es;
De un amant en cors d'altre se'n porta.”
Mirant aquells me recorda dels lochs
Hon han viscut, e par tenir davant 1185
Los seus desigs, com als infants los jochs.

Ab tant los cants de'uzells grans e musetes,
 Rotes, nafils, acordants be, sentia,
 Ab novells lays de cançons per ells fetes.
 Ab tals delits, semblant fest' amorosa, 1190
 Los dos amants dins Cesto se'n intraren,
 E nos restam ab pensa dolorosa.
 Novells delits los nostres ulls miraren.

IX

Devant nos fonch ab sa bella figura
 Amor, segons en l'entrar vist l'aviem, 1195
 Cubert vers mi ab blancha vestidura.
 Novells delits mos espirits sentien,
 Tant que'ls passats en oblit jo meti,
 Desigant mort si fallir no'm sabien.
 Aquell delit que sens finir no cansa 1200
 E volta'n pler los espirits qui'l moven,
 Me feu intrar hon dolor no's atansa.
 Passant vers ell trobam moltes donzelles
 De pres amor jugant ab molts delits,
 Dones gentils, cantant a maravelles, 1205
 Entre les quals Ginebr' estech dençant,
 E 'Ddriana, Madea e Gismunda,
 Al mig tenint la Francescha del Dant.
 Perisana, Ma Complanta, Fortuna,
 E La Ralla, França, Bruges, del salt 1210
 Feren apres de totes dançes una.
 Com rossinyols cantant en la verdura, Fol. 20v.
 Fedra jo viu e Blanxaflor estar,
 Filocolo, e Guiscard sens rancura.
 Benehint Deu, Amor e lur ventura, 1215
 Causa per qui tant be los consentia;
 "In excelsis" cantaven ab mesura.

Alsant los ulls jo viu quasi torrat
 D'amor estar Riambau de Vaqueres,
 E Beatriu, nobla de Montferrat. 1220
 En lur delit Amor se delitava,
 Tant que de cert mostrava Conaxença
 Esser aquests los mils qu'Amor amave.
 Merevellat un dempnat espirit
 Altre pus fort del Infern pogues traure, 1225
 Com se pot fer veure'ls en tal delit,
 No se qual d'ells mes gloria sentia.
 Be'm parague esser pus glorios
 Qui pus leyal amor servit havia.
 A l'altra part estech Joffre de Blaya, 1230
 Molt delitos, e Comptessa de Tripol;
 En ben amar algu d'ells no's esmaya.
 Lur bell delit era cosa molt digna,
 Tant que d'amor no's lig qu'altre los semble;
 Veure'ls ensemps fon cosa molt insigna. 1235
 Flames ardents a la vista portaven,
 E dins l'esguard pur passio estranya
 Los amadors ab grans sospirs mostraven.
 Dins lo pregon del foch viu la figura
 D'aquell Lorenç de Cuyna portogues, 1240
 Cantant molt trist: "Duenyas porque tristura."
 Sobre tots alt Jupiter jo viu seure,
 Lo foch d'amor sentint, amant a Leda;
 Europa pres d'altres no pogui veure.
 Tant contempli per discernir la forma 1245
 D'Amor, que viu, si Cupido no fos
 Deu, for' Arnau Daniel en la forma.
 Feba 'parech ab estrany' alagria
 Dins los estrems del pus alt loch d'Amor;
 Dampnes ab lor que en loch fosch paria. 1250
 Los lums, los fochs que de 'Mor jo mire Fol. 21.
 Tants son, tant bells los secrets que mostraven
 Que lo pensar al dir dubte rete.

Tornant los ulls d'on partits los havia,
 Jo viu lo Ray ab la nobla Leusetà. 1255
 La nit ensemps ab lo jorn aperia,
 Ab gran confort ajudant lur natura.
 E viu Bernat del Ventadorn estar
 Apart mirant lur delit ab tristura.
 Dos grans contrasts en amor conexia 1260
 Donant turment e delit dins un terme;
 Vent qu'era mort, Bernat conort sentia.
 Jo reguardant una tant gran viltat,
 Viu esser ver lo qui sovint se lig,
 Que'n sutza carn no cab may leyaltat. 1265
 Mort sens morir es al gentil entendre
 Veure la fi d'un' amor tant corrupte;
 Del recitar ne tem moltes offendre.
 E com aquells qui son promptes en dir
 Tot lur voler mes en plorant que riure, 1270
 Axi Bernat dix ab agre suspir:
 "Los qui amen dona qu'es virtuosa
 Planyen mon dan e sa desconaxença.
 Sol del pensar tench cara vergonyosa.
 Jo lagrimant de ma no trista faula, 1275
 Volti l'esguard en millor pensament;
 De tals viltats pus dir volgui paraula."
 E retornat devers Amor la pensa,
 Genolls ficats, la un d'altre difforma,
 Per gran honor e per nova temensa, 1280
 E quant fom pres, teme la voluntat
 De mes passar, e lexant, Conexença
 Al deu d'amor dix ab humilitat:

 "Justa, clement, devota pietat, Fol. 21v.
 Cupido, fill de Venus, deu d'amor, 1285
 A tu present aquest bon servidor
 Qui be amant perde sa libertat.
 Tant lo turment d'amor ab si aporta

- Que sos desigs ingratitud ensegua;
 Dins lo gran mar d'amor l'esperit nega, 1290
 Si donchs per tu Venere no'l conforta.
 Part de son mal es que no sentiria
 Amor lo qui en dol viure faria,
 Que lo qui vol leuger la pogues veure.
 Res de virtut d'ell no poguere creure; 1295
 Com es pus car, mostre mes senyoria."
 "Jo sent delit en tes faules novelles,
 Tant qu'a mi plau tos dits ben acceptar
 E dels secrets d'amor ell contentar,
 Si's serve dret ab dones e donzelles. 1300
 Donchs sie'ls dat pus be ab leyaltat
 Tot lo que jo tench en ma potestat."
- Tant gran delit l'esperit hac trobat
 D'aquell parlar que d'Amor jo senti,
 Muda's del tot ço qu'estave torbat. 1305
 Jatsia pler dolor en si retingue
 E ple son cor sobremunte delit,
 Axi dolor dins mi se feu indigne.
 Jo trist hoynt lo que Amor digue,
 Sens mes pensar, com natural senyor 1310
 Les mans besants humil regracie.
 Axi estant, lo deu Cupido pres
 Del seu bell arch una segeta d'or,
 En la qual fon tot mon delit compres,
 E donant la a dama Conaxença: 1315
 "Ves te'n ab ell, li dix, seguint son pler,
 E fir nels pits de la qui li's deffença,
 E no't lunys d'ells fins a tant que temps sia,
 Fent los ensemps tals delits preticar
 Que 'ci hon so per ells glorios sia." 1320
 Liberalment li respos Conaxença: Fol. 22.
 "Senyor e deu qui tots los altres sobres
 En ordonar lo mon e ta potença,

Qui es tant foll que vulla contrestar
 A tos desigs, mesclats ab tant poder? 1325
 Tu fas lo mon en lo que es estar.
 Perque d'aci partint jo complire
 Tos manaments, e ab molt gran esforç
 Los pits ten frets d'amor inflamare,
 Sol tu'm ajuts, car sens la força tua 1330
 Mon poder flach no bast' a res encendre
 La voluntat, la qual de tu es nuha."
 Com pelegri de promesa forçat,
 Tot son desig es en tornar d'on era:
 Ne pres a mi, desigant ser tornat 1335
 La d'on parti per comptar ma ventura,
 Aconortant los turmentats d'amor,
 Car tal me viu ple de dol e tristura.
 Forçat d'Amor son comiat prengui,
 Com se pertany, e de tot lo restant. 1340
 Nos caminam pel delitos jardi.
 Per altra part havia no pas sema,
 D'on vem secrets que, perlant sens vergonya
 Com fals dient, la ombra del ver crema.
 Axi anant viu baix en un resses 1345
 Un cavaller molt bell fer un gran plant,
 Plorant molt trist, que pietat me'n pres.
 Quant viu lo plant que feu tant doloros,
 De pietat volgui saber qui era.
 Jo'm acostí a ell tot piedo(r)s, 1350
 Al qual digui: "O cavaller en pena,
 Lo teu turment e nom me vulles dir,
 Pus tal dolor Amor en tu ordena."
 Ell suspirant dix me liberalment:
 "Eneas so, que per desconexença 1355
 De Dido so posat en tal turment.
 Amor qui es un conforme voler
 Vol que los fets sien tostemps conformes.
 Fent mos desigs no presi son valer.

- Judici just pres d'un flum consenti Fol. 22v. 1360
Usar vers mi per les ingrates flames
D'amor, en part hon gloria senti."
E reposant lo viu de mi lunyar.
Sens pus sentir res del que desigas,
Nos comensam nostre cami tirar. 1365
Fom en un bosch com de nit tenebrosa.
Pres d'una font jo viu la nobla Tisbe;
De Piramus estava desigosa.
L'esperit meu delitos le'n mirave.
Ella tement un leho qu'i venia, 1370
Fugent perde un mentell que portave.
L'animal, junt a la fontan' a beure,
Ple d'altra sanch esquersa lo mantell,
E parti se'n, que mes no'l pogui veure.
Piramus trist, vengut cuytadament, 1375
Voltant se las al sengonos senyal,
Conexent lo caygue d'espentament.
En si pensant que Tisbe morta fos
De algun brut animal retrobat,
L'espasa pres e mata's doloros. 1380
Mes retardant l'anima tribulada
Del cors pertir, ab veu molt piedosa
Piramus dix en la mort desestrada:
"O Tisbe, las! be m'offen la fortuna
De jo morir sens no poder te veure; 1385
En amor veig dolor e no se't una.
La mort no es a mi pus enujosa
Quant que morint de ta figur' absent
Son, trist de mi, ay Tisbe dolorosa!"
Tisbe hoynt lo trist plant que venia, 1390
Per la gran lum de Feba reguardant,
Laça conech Piramus que moria.
Sobtosament l'abressa sospirant,
E als trists crits Piramus moch la cella;
Tisbe conech, estant en lo greu plant. 1395

En aquell punt lo vogi de la vida
 Pres trista fi, d'on Tisbe dolorosa
 L'espasa pres; morint li'n feu seguida.
 Lagrimant jo lur piedos viatge, Fol. 23.
 Lurs espirts transformats me semblaren 1400
 Per Venere, causa d'aquest dampnatge,
 En novell be e gloria no vista,
 Tant que'm parech que los dos bons amants
 Eren conort de tota pensa trista.
 Jo descuydat de amants veure mes, 1405
 Regordant viu estar a Palamone
 E, ab dos cents, Arcita, cavallers,
 Armes fahent, e Dido qui'ls mirave,
 Rey, princeps, duchs, e dones infinides.
 Arcita cert lo millor se'n portave. 1410
 Tots aquests fets per Emilia fahien;
 E si be fon Palamone vençut,
 Fonch vençador del preu que mes havien.
 Los deus a tots donaren lur degut.

X

A crits estranys de novell' alegria 1415
 Tant(s) grans e forts com, mirant lo vult sant,
 Los Ongres bruts lansen aquell trist dia,
 Fuy jo tornat, e ab torbada pensa
 Entri d'espant en agre pensament,
 Fins per les mans a mi pres Conexença. 1420
 Cert fon a mi que dins los crits estaven
 Dones d'estat e homens a gran flota
 Qui en mon temps part del mon governaven.
 Mirant jo viu Cleopatr' amorosa,
 Semiramis, e Comptessa de Feba, 1425
 E lo sant nom en amar piedosa.

Viu sol apart l'ultim Compte de Luna,
 E'l Rey Theseu, qui[·l] lexar no poria;
 D'ells dos ensemps lur gloria fon una.
 Entre jovent hi viu persones velles Fol. 23v. 1430
 Contra raho sostenir joventut;
 Estaven hi com nuvols entr' esteles.
 Pero breument la pensa redubtave
 Ser cosos fermes, fictes o ver fentasmes.
 Lo raig del sol tal dubte clerejave. 1435
 Sicom les flors dels arbres fa bell viure,
 E per lo tast de llur vista desmenten,
 Jo·ls trobi tals, e's pot de llurs fets creure.
 Demostren tots uns tant nobles delits
 En qui james dura voluntat ferma. 1440
 Voltaren se los meus trists espirts.
 Jo piedo(r)s a creure facilment
 Digui: "Theseu, e com se pot sostendre
 Vosaltres ser en tan bell estament?
 Deu fer amor sino justa compensa, 1445
 E satisfer los qui leyal serveixen?
 Ço que jo mir no cap be dins ma pensa.
 No eres tu Theseu lo desleyal?
 (Semiramis, qui de sa cobejança,
 Segons se lig, feu ley imperial.) 1450
 É lo fugit a tu, Compt', e[s] semblant.
 Cascu per si rompe la fe promesa,
 Deu offenent e honor oblidant.
 Cleopatra, qui per son brutal vici
 Volgue muntar al imperi roma. 1455
 (De molt era Gilabert en l'offici.)
 E lo sant nom, qui de res no·ls ha 'nvega,
 De Sant Francesch pren devota figura;
 Los divinals desi pas no bandeja.
 Ab blanch sinyell e forma magrentina 1460
 Sacerdotal sos apetits contenta;
 Flames ardents d'amor se disciplina.

Call me de tu, nobla Feba Comptessa,
 Que poch parlar no pot qui de tu parle.
 Vicis d'amor t'an muntat ser deessa. 1465
 Pus me'n espant com Feba freda sia,
 Perque tos raigs escalfen mes que Febo;
 Venus de tu molt ne pert cade dia.
 Amor gentil de semblant se contenta Fol. 24.
 E vol la fi singular que's seguescha, 1470
 Perque'ls majors delits amor[os] senta.
 Donchs si amor virtuos vol que sia
 Tant quant en part de virtut pot encendre,
 Contra d'aço deffensar qui'us poria?
 Conform desig, e no amor s'apella 1475
 Aquell delit de qui Venus deessa
 En fets divins tal parlar se concella;
 Mes per los fets singulars que se'n porta,
 Los qui seguint aquests, amor lis dona;
 Virtut del fer la gent al dir comporte. 1480
 E com aço contra vosaltres vingue
 Tant e tant fort que logich no'u pot vendre,
 Que forç' Amor, en gloria vos tingue?"
 Ja sos esguards mudaren lur semblança
 En lo parlar de mes agres paraules; 1485
 Theseu respos sens alguna dubtança:
 "Tempre ton dir e no'ns faces pus veure
 So c'oblidat al riu Lectes haviem;
 Lo que no sab ignorant no pot creure.
 Al temps que mort parti los [e]spirits, 1490
 Torna la carn al primer alament,
 Los [e]spirits als eternalis delits,
 Segons merits de llur activa vida,
 Uns en l'Infern, altres baix al Satan;
 D'aquests me trop, fent jo del cors pertida. 1495
 Mes transformats per Venus en tal forma,
 Passam lo riu Lectes, hon oblidam
 Los vicis bruts per qui 'mor se difforma.

Amor es just en dar merit semblant,
 Prenent les fins e principis ensemps, 1500
 Qui foren tals que mort pren desigant."
 E gira's vers los altres glorios,
 Dient burlant ab alegres peraules:
 "Pensave's ell enamorat no fos?"
 Quant jo senti lo que Theseu dehia, 1505
 E ficcions en amor recitave,
 Volti los ulls, dient a la mi guia: [Fol. 24v.
 "A 'mor li'n pren com los qui'n la mar pesquen,
 Prenent tot peix que dins lur filat vogi.
 Crech lo que oig, pus tants amants hic tresquen." 1510
 Juri per Deu ni pel mal que senti
 De ressemblar, si james torn la vida.
 Ab tant mon gest d'ells jo trist departi.
 Cogitant jo la passada novella,
 Pus altre fer en mi trist no podia, 1515
 A 'ço d'un plant volti la mia cella.
 Venir jo viu per una gran estrada
 Tumult de gent ab pensa dolorosa,
 Acompanyant un' anima jutjada;
 Suspirs tant trists ab plants tant dolorosos 1520
 Que no's de mort algu no suspiras,
 Tant eren trists e de dol piedosos.
 Jo desigant ella saber qui era,
 Apart volti'm sobre Sanct[a] Sanctorum,
 Qui, ressembla[m], Johan de Latran era. 1525
 Quant tots fom alt viu tal dol que portaven
 Que par a mi lo mon finar degues;
 Ab turments tals pres mi ells tots passaven.
 Mes en la fi jo viu l'anima trista
 Passar turments e dolor fort estranya. 1530
 Per gran tristor ignori jo sa vista,
 Perque parlant digui a Conexença:
 "Quin espirit es lo qu'amor turmenta
 Tal qual jo veig, ne hon va tal offensa?"

Ella'm respos ab cara vergonyosa: 1535

“Flor de Llir empra blasonant;
Son propi nom femeni be'll reposa.”

Ella, vehent en vicis d'amor jaure,
Volgue mostrar en virtuts d'amor seure
Per los contrasts, los que desi viu traure. 1540

Dins un moment de vista la perdem,
Tant e tan fort cuytadament anaven.
Qual fonch la fi d'amor no la sabem.
Be viu gonyar qui d'amor se lunyaven.

Fina aci la Gloria d'Amor.

LIST OF MANUSCRIPT READINGS

[The following list gives only the most important of the MS. readings which have been slightly altered in the foregoing text. It is designed to show primarily wherein the editor has felt induced to make changes in the text, to capitalize both proper nouns and words which appear to be the beginnings of new sentences, to substitute small letters for capitals, etc. It does not present all of the numerous cases of the use of abbreviations, of the joining of two or more words, of the division of words, of the use of "u" for "v," or "v" for "u," or of other minor peculiarities of spelling common to Catalan MSS. of the fifteenth century. The underscoring of proper names, perhaps the work of a later hand, is here reproduced according to the MS. usage.]

Prologue.—6 Jo 8 damor 12 quela satoritat 22 entre de 31 afficions 34 ella entrar 36 los 41 per quels 42 Lansense 57 Claudia quinta 61 homero 62 pusque 66–67 adesminuhir 70 Rius 71 Castell 73 pusque 76 font 81 ferse 87 del qual 88 mal grat 91 acomprendre 95 dampnes 96 paris 99 per 101 Castell 101 del 102 damor 107 Supliqui 109 damor 110 altres 111 cupido 115 amor 116–117 E solaçauvos 121 per que

Poem.—12 cupido 16 nero 25 ffebo (*Canto II, caption venere*) 53 viurenturment 72 piramus 77 Troya 79 para dam 89 diana 90 dido 98 venere 99 hon 106 amor 116 amat. 117 dador 122 Senechadit 129 mapres 136 Perque 137 Castell 143 mon junts 145 acostat aquel 146 tant quem paria 163 Damor 163 es—son 183 Deffanent amy 184 dun 188 Mils cantant a mon auis 189 Que angels de paradís 206 quin 218 passen amor 227 Peron—lur 229 mal dir 238 costauos 243 dagamenon 246 laumendon 247 Rey 253 Pochs adorar 281 conaxença 317 Perque 328 ffa lamador 330 volta 341 mal dient 350 li 356 lis 359 deu 361 Que

377 si 386 conort 387 acort 390 delles callar 392 Efo nch la
dama sant marci 394 moy autre 396 Genjpris 397 sense
 398 acabat son 417 sant pau 422 E lentendre 423 pogui com-
 pendre 449 cremauen 475 pietat 476 deport 477 esguard
 478 suspirs gracia ebellesa 479 rialles 480 volers 492 amor
 495 amor 505 offerint amor 511 Per que 512 conaxença
 517 quamor 524 Justicia 535 paris 537 dares 539 amazona
 542 ellan semps 545 Rey 550 perdo amor 575 mirant
 576 Dector 587 Abriseyda 588 mjnotauro 595 altre
 vna pres 602 ley 606 deu ni agent 617 donchs 619
 hoc. 627 Lopo 630 mando 630 fulgenci 633 amor 635
 guardaquellastela 637 cert 647 la 661 rahom enf . . .
 663 conaxença 665 amor 670 veuramor 680 fedra 690
Solento 692 dantiotxa 708 fortuna 710 Dasdrubal 711
 Rey 720 romans 724 romans 727 aconaxença 735 restants
 745 conaxença 765 retorna 770 dant 770 beatrice 772
 Amor 783 amor 788 conaxença 789 ton 812 damor
 837 fiameta 867 segons 898 corrupta petit 933 Amor
 939 pus delitos 944 E ell callant 952 Guillem de cap estany
 954 Isoldapres 976 Armonia 979 Encantant 983 viana
 991 sab senta 994 Al voler 996 fortunadversa 1001
Disolda 1010 linfern 1041 mestressa 1047 gentil 1050
 affello 1057 lo Dip 1061 conexença 1075 T tu 1109
guiam dix retorne 1119 nexo 1120 Pau de bellujure 1123
dandromacha 1133 Quaffrico 1140 amor 1144 del espont
 1146 la ffortunat 1149 alespont 1151 quel 1156 seguiu
 1158 e lespont 1159 Delies 1160 deconaxença 1163 del
 espont 1174 dorient 1175 xerces 1176 grechs 1177
 fflamenchs 1181 amor 1206 Ginebrestech 1208 ffrencescha
 1209 ma complanta fortuna 1210 la ralla ffrança bruges 1213
blanxa flor 1215 deu amor 1220 Ebeatriu 1220 mont ferrat
 1221 amor 1222 conaxença 1223 quamor 1225 jnfern
 1230 Joffre de blaya 1231 ecomptessa 1240 Lorenç de
cunya 1241 duenyas 1246 Damor 1247 Deu forarnau danjel
 1248 Ffebaparech 1249 damor 1251 demor 1258 Bernat
del vent adorn 1262 bernat 1278 amor 1282 conexença
 1304 damor 1309 amor 1321 conaxença 1339 damor
 1353 Amor 1356 dido 1408 edido 1417 ongres 1420
 conexença 1424 Cleopatra morosa 1425 comptessa de Ffeba

LIST OF MANUSCRIPT READINGS 101

1427 compte de Luna 1451 compte semblant 1456 gilabert
 1458 sant ffrancesch 1463 feba comptessa 1468 febo 1471
 amor ho senta 1479 amor 1494 linfern 1502 giras—vers
 1508 Amor 1511 deu 1516 Aço 1524 Sancto sanctorum
 1525 ressemblan Johan de la tran 1536 Fflor dellir empra

NOTES

NOTES ON THE PROLOGUE

[The prologue as printed in the present edition reproduces the Paris MS. line for line.]

1-4. Baselga y Ramírez, in Appendix E of his edition of the *Cancionero Catalán de la Universidad de Zaragoza* (pp. 393-399), gives a brief description of a Catalan "cancionero" in Barcelona (the property of the Marqués de Barbará), on fol. 73 of which is found a dedication of "some paraphrases of classical fragments in the form of letters or imprecations of epic or tragical personages" to young men and women. The opening words of this dedication, as printed by Baselga y Ramírez, are as follows: "Vosaltres jouens en la pensa del (*sic*) quals amor ustinnadament (*sic*) habita los enteniments de pietat . . ." The parallelism between these words and the beginning of Rocabertí's prologue is so close that it seems probable that the dedication mentioned by Baselga y Ramírez either was imitated by Rocabertí or was the latter's model. Unfortunately this dedication came to the present editor's notice too late to be investigated in Barcelona and utilized in the preparation of the present edition of the *Gloria d'Amor*.

1-11. Rocabertí's appeal to young men and young women to read his poem is perhaps an imitation of a similar appeal made by Boccaccio in the introduction of his *Filocolo*; cf. pp. 8-9 (Moutier edition): "Adunque, o giovani, i quali avete la vela della barca della vaga mente dirizzata a' venti che muovano dalle dorate penne ventilanti del giovane figliuolo di Citera, negli amorosi pelaghi dimoranti, . . . E voi giovinette amorose, le quali ne' vostri petti delicati portate l'ardienti fiamme d'amore più occulte, porgete li vostri orecchi con non mutabile intendimento a' nuovi versi . . ."

7-8. The interposition of a prepositional phrase between the article and its noun, as in "d'un per mi vist jardí," is not common in Catalan; but cf. the following examples:—Vallmanya, *Als desigants aconseguir lo premi*, stanza 3, v. 4 (*Cançoners d'Amor*, fol. 238, l. 16): "del per mi dit;" Francesch Farrer, *Lo Conort*, v. 137 (*Cançoners d'Amor*, fol. 159v, col. B, l. 31): "D'un de Mallorques mercader"; Martorell, *Tirant lo Blanch*, Introduction, "dels antichs e en fama molt gloriosos cavallers"; Jacme Roig: *Spill de les Dones*, vv. 336-337:

“la per profit
més avaricia”

14-15. On the gender of “fet,” cf. note on vv. 799-800.

30-33. The amours of Jupiter and those of Apollo are frequently mentioned in a similar way in the works of Boccaccio. Cf. *Filocolo*, vol. 1, p. 98 (Moutier edition): “nè il sommo Giove, nè il risplendente Apollo, . . . nè alcuno altro iddio ebbe all’ amorevole passione resistenza.” In the *Amorosa Visione* the amours of Jupiter occupy three chapters (XVI-XVIII), and the love of Apollo for Daphne is referred to in the following chapter. Cf. also *Ameto*, p. 108 (Moutier edition): “Credi tu avanzare in forza gl’Iddii? or non sentì Giove queste fiamme più volte? e il luminoso Apollo conoscente tutte le cose, non potè con le sue erbe cacciare i sopravvegnenti ardori . . .”

The sojourn of the gods on earth in various disguises is likewise mentioned by Boccaccio in his *Fiammetta*; cf. p. 22 (Moutier edition): “Questi (Phoebus) colle sue fiaccole riscaldati gl’Iddii, comandò per addietro che essi lasciati i cieli con falsi visi abitassono le terre.” Cf. also *Teseide*, Stanza 46 (Arcita’s prayer to Apollo):

“Siccome te alcuna volta Amore
Costrinse il chiaro cielo abbandonare,
E lungo Anfriso in forma di pastore
Del grande Admeto gli armenti guardare.”

These, and perhaps other, passages in the works of Boccaccio are doubtless the ultimate source of the same idea in Shakespeare’s *The Winter’s Tale*, IV, 4:

“The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them: Jupiter
Became a bull, and bellow’d; the green Neptune
A ram, and bleated; and the fire-robed god,
Golden Apollo, a poor humble swain,
As I seem now.”

62. Cf. Boccaccio, *Amorosa Visione*, Chap. XL, 46-49:

“Omero, Maro, Naso, o chi più mira
Descrizione, o di donna o di dea,
Si saria poco a quella che si gira
Sopra quel prato, . . .”

Cf. also *Fiammetta*, pp. 110–111 (Moutier edition): “Quale lingua sì d’eloquenza splendida o sì di vocaboli eccellenti facunda sarebbe quella, che interamente potesse li nobili abiti, e di varietà pieni, interamente narrare? Non il greco Omero, non il latino Virgilio, . . .”

71–88. The details of this description of the poet’s guide, Conaxença, were copied by Rocabertí directly from Boccaccio’s *Ameto* in the description of each of the seven nymphs who join Ameto in a field beside a spring, after a celebration in the temple of Venus. Cf. the following parallel passages:

<i>Gloria d’Amor</i>	<i>Ameto</i> (Moutier edition)
Alsant a pus mirabla cosa la testa, no en terra, mes pus tost en lo cel me reputave esser	a più mirabile vista alzò la testa, e già non in terra, ma in cielo reputava di stare (p. 37)
la qual no humana, mes divina pensava	le quali non umane pensava, ma Dee (p. 37)
viu la candida vista dins subtilissimo vel, e, de presumpcio, l’amagada f[r]ont de nobilitat meravellosa	con sottilissimo velo . . . vede per presunzione la nascosa frente per bellezza maravigliosa (p. 38)
les belles celles en forma de novella feba	sottilissime ciglia, in forma d’arco (p. 30)
no del tot amagades	non nascosi (p. 30)
dos no hulls, mes pus tost divines lums parien	due, non occhi ma divine luci più tosto (p. 30)
viu l’affilat nas	vede affilato . . . naso (p. 31)
la bocha com a rosa vermella, de poch aspay contenta, que, mirant, havian copdiciosa força de fer se desigar	la bella bocca, di piccolo spazio contenta (p. 31) la bocca . . . somigliava vermiglia rosa, e rimirandola avea forza di fare desiderare altrui i dolci baci (p. 39)
les blanques e petites dents en orde gracios star	gli eburnei denti piccoli in ordine grazioso disposti (p. 31)

lo delicat e candit coll

e il candido collo non cavato ma pari, e la dilicata gola (p. 39)

D'aquesta part me saltaren los ulls als devallants braços, los quals denguna grosseria mostraven en lo vestir, ab plena ma ornada de bellissimos dits estant

Da questa parte gli salta l'occhio alle distese braccia, le quali di debita grossezza, strette nel bel vestire, rendono più piene mani, le quali dilicate con lunghissime dita e sottili, ornate vede (p. 31)

se mostraven les devocions dels seus pits, les ymages del[s] qual[s], reistint, paria que's volguessen mostrar malgrat de la vestidura

e egli non toglieva alla vista la forma de' tondi pomi, li quali con sottile copritura ascondendo, resistenti pareano che volessero mostrarsi malgrado del vestimento (p. 39)

que atal dech aparer Dampnes davant los ulls de Febo, o Elena als de Paris. E pus voltes digui: "O beneventurat aquell al qual es dat axi nobla cosa possehir!"

che cotale apparisse Dafne agli occhi di Febo, o Medea a que' di Giasone, e più volte dice fra sè: o felice colui a cui è data sì nobile cosa a possedere! (p. 40)

In view of this plagiarism, proving that Rocabertí had read the *Ameto* carefully, one is somewhat surprised to find no mention of either *Ameto* or *Lia* in the poem. Perhaps, after all, this is due to a desire of Rocabertí's not to reveal his sources.

75. It is possible that the text of this line has become slightly corrupted, a verb governing "scilenci" (perhaps "posar") having been lost. If, on the other hand, the text is correct, then "scilenci als trists pensaments" is an example of a rather bold absolute construction.

76. The emendation "f[r]ont" for the MS. reading "font" is based on the corresponding passage in Boccaccio's *Ameto*; see the parallel passages in note on 71-88 above.

118-120. Cf. *Roman de la Rose*, vv. 373-376 (Michel edition):

"Li tens qui ne puet séjourner,
Ains vait tous jours sans retorner,
Com l'iaue qui s'avale toute,
N'il n'en retorne arrière goute."

121-123. See note on 1-6 above.

NOTES ON THE POEM

Caption I. Instead of "Cant de la primera comedia" one would expect "Primer cant de la comedia." The numeral "se-gona" likewise qualifies "comedia" in the caption of the second canto. This peculiar order of words is probably due to a mistake on the part of the scribe, who was ignorant of the real meaning of the word "comedia," a term borrowed from the Italian.

It will be noticed that only the first two cantos have captions. This is one of the signs of the probably unfinished or abridged state of the poem in its present form. See Introduction, p. 46.

1-8. The parallel between these opening verses and the beginning of the *Divine Comedy* is almost too evident to require comment. With

"me retrobi un dia
Dins una vall d'arbres, tan dolorosa"

cf. *Inf.* I, 2:

"Mi ritrovai per una selva oscura,"

with vv. 7-8 cf. *Inf.* I, 10-11:

"I' non so ben ridir com' i' v'entrai,
Tant' era pien di sonno in su quel punto."

The mention of death in v. 6 is also a reflection of *Inf.* I, 7:

"Tanto è amara, che poco è più morte."

The desire for death (v. 6) as a cure for the torments of love is a commonplace in the literature of the Middle Ages. Rocabertí had perhaps read Boccaccio's *Corbaccio*; cf. p. 1 (Moutier edition): "estimai che molto più facile e assai men grave dovesse essere la morte che la vita: e quella con sommo desiderio cominciai a chiamare."

16. The Pyrrhus here referred to is the son of Achilles, renowned for cruelty on account of having slain Priam and having sacrificed Polyxena. Although Rocabertí may have seen Pyrrhus mentioned in the *Inferno* (XII, 135), where he is placed among the cruel, the form "Pirrus" indicates that the poet was more familiar with the name from some non-Italian source, probably the *Roman de Troie*; cf. vv. 695-696 (Constans edition) of the latter:

"De Pirrus, le fil Achillès,
Qui assez fu fel e engrès."

19. Verses with lyrical cæsure, that is, with an atonic syllable immediately before the cæsure, occur frequently throughout the poem; cf. vv. 66, 234, 245, etc. This usage is called a vice ("vici")

by Francesch Oleza of the sixteenth century in his treatise on the art of verse making (see B. Schädel, *Un Art poétique du XVI^e siècle*, in *Romanische Forschungen*, vol. 23, pp. 711 ff.).

19-21. These verses appear to be a souvenir of Dante, *Inf.* I, 54:

"Ch'io perdei la speranza dell' altezza."

25-27. Without having said anything about being asleep, the poet abruptly announces that he awoke at a certain hour. A possible explanation of this seeming oversight is that the first twenty-four verses of the poem form an introduction modeled on the beginning of the *Divine Comedy*; and that after this introduction the poet, assuming that his reader will understand that the things which he is relating take place in a vision, begins his story proper by telling of awaking in his dream, following here another model, the *Roman de la Rose*, vv. 87-89 (Michel edition):

"Ce m'iert avis en mon dormant,
Qu'il estoit matin durement;
De mon lit tantost me levai."

Perhaps a better explanation is that "despartant me" means simply that he awoke from the reverie implied in the three preceding verses. Cf. v. 641.

Why Rocaberti chooses nightfall (cf. also v. 127) as the time for the beginning of his vision is difficult to explain. It is possible that he is again merely copying an idea regarding the time of day which he has found in his first model, but which he has entirely misunderstood, namely, *Inf.* I, 19-21:

"Allor fu la paura un poco queta,
Che nel lago del cor m'era durata
La notte, ch'i' passai con tanta piëta."

31-33. Regarding Rocaberti's love affairs and his absence from his native land implied by these verses, see Introduction, p. 8.

Caption II. The caption of this second canto was doubtless suggested to the poet (or the scribe?) by that of Chap. VIII of Boccaccio's *Fiammetta*, which is as follows in the Moutier edition: "Nel quale madonna Fiammetta le pene sue con quelle di molte donne commensurando, le sue maggiori che alcune altre dimostra, e poi finalmente a' suoi lamenti conchiude."

Cf. also note on Caption I.

45. Dante also speaks of the "lago del cor" in the *Inferno*, I, 20.

49. This verse connotes that Rocabertí had already written some love poems; see Introduction, p. 10.

58. "No" is for "no ho"; cf. vv. 256 and 682, and note on 117.

61. Cf. Dante, *Inf.* V, 29-30:

"come fa mar per tempesta,
Se da contrari venti è combattuta."

65-68. Cf. Dante, *Inf.* III, 112-114:

"Come d'autunno si levan le foglie
L'una appresso dell' altra, infin che il ramo
Vede alla terra tutte le sue spoglie."

89. Rocabertí cites Diana as an example of those whose unhappiness, like Dido's, was caused by lust. To what story of Diana does the poet allude? Neither of the well-known classical stories about her, namely, of Actæon and of Endymion, gives a satisfactory clue to Rocabertí's thought. In the Middle Ages, however, the legend of Actæon and Diana had become a love story; cf. Petrarch, *Canzoniere*, LII, 1:

"Non al suo amante più Diana piacque."

The Middle Age version of the story may have had the unhappy conclusion to which Rocabertí here alludes.

Cf. also note on 1463-1468.

91. For the use of "gloria" in the sense of "happiness," see Lang, *Cancioneiro Gallego-castelhano*, v. 2947 and note (p. 234). Rocabertí may have copied the expression "gloria mundana" from the *Amorosa Visione*, III, 17-18:

"Gloria mondana copiosamente
Do a color che passan nel mio coro."

Cf. also Auzias March, XVIII (Pagès edition), 27:

"e, menyspreants la gloria mundana."

117. Having adopted the practice of leaving no elisions to be made by the reader (see Introduction, p. 48), the scribe was frequently obliged to suppress the preposition "a" between two vowels, and also either before or after a vowel; hence the MS. reading of "d'amor" is for "darà a amor." Other examples of this suppression of the preposition "a" will be found in vv. 149, 416, 435, 673, 815 and 988. Cf. also note on 58.

119. "Leyal" occurs frequently as an adverb; cf. vv. 124, 886 and 1446. Cf. also "eternal" (v. 668) and "leuger" (v. 1294).

122-123. "Amor d'amor s'apagua'b ab son semblant" is a variation of the proverb "Amor ab amor se paga" (see under "amor")

in the *Diccionari de la Llengua Catalana*, Salvat y Comp.^a); in Spanish, "Amor con amor se paga." The attribution of the proverb to Seneca is doubtless erroneous and due to the fact that in the Middle Ages this Latin author was well known in Spain as a moralist. Amador de los Ríos, in his edition of the works of the Marqués de Santillana, says in a note on Seneca (p. 639): "También hace el marqués de Santillana mención de los 'Proverbios de Séneca,' que trajo á nuestra lengua su capellán Pero Díaz de Toledo; mas respecto de estos proverbios, debemos advertir aquí que no todas las sentencias incluídas en dicho libro pertenecen al filósofo de Córdoba, siendo en suma una compilación de dichos, máximas y proloquios, recogidos, así de los escritores de la gentilidad, como de los Santos Padres y moralistas cristianos, acaso en el siglo XII ó principios del siguiente." It is quite possible that the proverb quoted by Rocabertí existed in the collection referred to by Amador de los Ríos or in a similar one. For a similar attribution of sayings to Seneca in Catalan literature compare the numerous sentences which purport to be quoted from him in the *Sentencias Morales*, published by Próspero de Bofarull y Mascaró in *Documentos Literarios en Antigua Lengua Catalana* (Barcelona, 1857), pp. 186-301.

125. No further mention of the cry which the poet in this verse says he heard is made in that part of the poem which immediately follows. If this verse is not simply a "cheville" inserted here without regard to the context, it is an indication that the poem was never finished, or at least that the beginning of the next canto, if not a whole canto, has been lost (see Introduction, pp. 13 f). The verse could be better understood if it were immediately followed by vv. 284-285.

136-147. In his summary of this part of the poem Sanvisenti (*I primi influssi di Dante*, etc., pp. 259 f.) says: "ed arriva ad un 'castell fort delitos,' allietato dai più olezzanti fiori, che mai si conoscessero. Ne tocca uno ed è preso d'amore, nè può ritrarsi," etc.; and commenting upon the resemblances between the *Gloria d'Amor* and the *Roman de la Rose* he says (p. 266): "l'Amante nell' autore catalano al tocco di un fiore incomincia la sua visione, come nel poema francese è imaginato," etc. A careful examination of the text shows that there is no question of *touching* a flower in Rocabertí's poem, nor is there any indication that the vision begins only at this point. Apparently Sanvisenti has either misinterpreted the verb "senti" (v. 138), or has translated "toqui" (v. 145) as if the poet were still speaking of the flowers mentioned above, whereas in reality this latter verb must be taken with "al portal" of the following verse.

147. This verse appears to be defective, since "no" + "y" in all other cases in the poem must count as one syllable (cf. vv. 163, 239, 639, 668, 1180). If the MS. reading be accepted, it must be assumed that "noy" could be counted as a dissyllable when it suited the needs of the verse. Cf. "fuih," dissyllabic form of "fuy," in the third verse of the "tornada" of the *Complanta de la mort*, anonymous, *Cançoner d'Amor*, fol. 57. On the other hand the text in the present case might be emended as follows: "Que algu y ser no devia."

149. "Torni tochar" is for "torní a tochar"; see note on 117.

157. It is not conceivable that Rocabertí has here perpetrated a mistake in gender, qualifying the feminine noun "veu" by the masculine adjective "femeni" (f. "femenina"). It is therefore necessary to assume that "femeni" is for "femenil," the final "l" of which is liquid and is here omitted because "femenil" would strike the eye of the reader as forming an imperfect rhyme with "axi." What appears to be the converse of this phenomenon is found in "quil" (= "qu'i"?) in v. 387 (see note).

180. The editor is somewhat in doubt as to the correct interpretation of "fom" in this verse, as well as in v. 1144. In both passages it could be taken for "fo me," so far as the sense is concerned, and as such should perhaps be printed "fo·m," as has been suggested by two scholars who have been consulted on this point. The editor has been unwilling to accept this suggestion for the following reasons: (1) he has carefully searched through many pages of Catalan and Provençal texts for other examples of "fom" (= "fo me") and has found none, although he has found examples of "me fon" (cf. v. 1071), "a mi fon" (cf. v. 693) and "fon a mi" (cf. v. 1421) — locutions which, of course, may have been imposed in place of "fo·m" by the exigencies of the verse; (2) the form "fom" for "fon" is common in Provençal (cf. Appel, *Provenzalische Chrestomathie*, selection 8, vv. 5, 40, etc.). "Fom" is therefore here accepted as another form of "fon." Possibly either the early nasalization of "fon" (for "fo") or the need of avoiding confusion with the first person plural of the same tense, prevented the establishment of a form "fo·m."

242. References to the proverbial beauty of Absalom are common in the literature of the Middle Ages. Cf. Boccaccio, *Filocolo*, p. 46 (Moutier edition): "altri di bellezza Assalone trapassa"; *Amorosa Visione*, Chap. VIII, 7-9:

"Nel riguardar più innanzi affigurai
Il viso d'Assalon, che più bellezza
Ebbe nel mondo che altro giammai."

Roman de Troie, 8126-7 (Constans edition):

"Mais Ausalon, li fiz Davis,
N'ot plus bel chief que il aveit."

also Auzias March, XXVI (Pagès edition), 44:

"On es tan bell com Absalon trobat?"

246. "Laumendon," with excrescent "n," is for "Laomedon." The reference is to Jason's surprise, on arriving in Phrygia, at not finding himself welcomed by King Laomedon. On Rocaberti's sources for the story of Jason, see notes on 537 and 548-559.

254. Apparently "sa potestat" is in a sort of cognate accusative construction and is to be translated: "as much as he can."

256. "No" is for "no ho," cf. note on 117.

281. The poet's guide here introduces herself under the name of "Conaxença dels amants," or "Acquaintance with Lovers," i.e., the one who knows all lovers and who consequently will be able to offer explanations concerning all those whom the poet will see in Love's garden.

295-304. The meaning of this passage is rendered somewhat obscure by the loss of one of the two verses to rhyme with v. 295. The thought seems to be that the poet was unable to follow with his eyes the departing singers, because various desires were in his mind, and one is not able to satisfy all of his desires at the same time.

309-322. The details of this description appear to have been borrowed from two sources, the *Amorosa Visione* and the *Roman de la Rose*. Cf. *Amorosa Visione*, Chap. IV, 9-12:

"Ed in una gran sala ci trovammo.
Chiara era e bella e risplendente d'oro.
D'azzurro di color tutta dipinta
Maestrevolemente in suo lavoro."

ib., 22:

"Ell' era quadra; . . ."

Roman de la Rose, 463-468 (Michel edition):

"Ces ymages bien avisé,
Qui, si comme j'ai devisé,
Furent a or et a asur
De toutes pars peintes ou mur.
Haut fu li murs et tous quarrés,
Si en fu bien clos et barrés."

319. "Te per senyor" means "considers the better." Cf. Provençal "seignoria," Appel, *Provenzalische Chrestomathie*, Jaufré, vv. 48-49:

"mas Monbrus es lo caps de tots
e deu aver la seignoria."

323. The Catalan grammars and dictionaries which the editor has been able to consult do not give an interjection "é" or "hé" (cf. Spanish "hé"). Nevertheless "e" in this verse, as well as in vv. 437 and 1451, and possibly also in vv. 124 and 320, appears to have the force of the Spanish "hé."

335-340. The alignment of these verses in the MS. is as follows:

"Lensaven crits de dol tant fort
Quels esprits jo presumj que depertits
Fossen per mort"

335-390. There is a confusion of genders in nouns and pronouns in this passage. In v. 336 the persons who are here represented as being punished by the god of love outside of the garden are called "dones" only, and in vv. 343, 344, 353, 362 and 372 they are referred to by the masculine pronoun "los." This masculine pronoun might, of course, be explained as agreeing with "espirits" in v. 338, but there is no feminine noun to account for the reversion to the feminine pronouns "les" and "elles" in vv. 388 and 390 respectively. The confusion may be due to the existence of two MSS. or versions of the poem which were used by the scribe of the Paris *Cançonier d'Amor*, in one of which versions the persons here mentioned were not women only, but men and women (perhaps "ombres" for "dones" in v. 336). See Introduction, p. 13.

387. The MS. reading "quil" (= "qui'l") is either an error or an uncommon spelling. Perhaps the scribe intended to write "quils" (= "qui'ls"), which would make perfect sense here. On the other hand it is possible that "quil," with final liquid "l," is an orthography adopted by the scribe for "qu'i" in order to distinguish this latter from the simple relative "qui." For the pronunciation of final "l" in Catalan, see Fabra, *Gramática de la Lengua Catalana*, § 43, β. See also note on 157.

394-397. These verses are quoted from Alain Chartier's *La Belle Dame sans Mercy*, stanza 31, vv. 5-8. In the edition published by André Du Chesne (*Les Œuvres de Maistre Alain Chartier*, Paris, 1617) these lines are as follows:

"Se moy ou autre vous regarde,
Les yeulx sont fais pour regarder.
Ie n'y prens point autrement garde,
Qui mal y ⁺scet s'en doit garder. ⁺y sent"

The poem was translated into Catalan, probably in the fifteenth century, by Francesch Oliver. This translation is extant in the

following MSS: *Cançoners Amer* (in the Ateneo Barcelonés, Barcelona), fol. 102 ff.; *Cancionero Catalán de Zaragoza*, fol. 274 ff.; *Cançoners d'Amor* (Paris), fol. 165 ff.; MS. no. 3 in the library of the Institut d'Estudis Catalans (Barcelona), fol. 24v ff. (here erroneously attributed to Ausias March). Baselga y Ramírez, in his edition of the *Cancionero Catalán de Zaragoza* (Zaragoza, 1896), is mistaken in stating, in a footnote on p. 273, that the Paris MS. contains the French text with interlinear translation into Catalan. He seems to have got this impression from the extracts published by Torres Amat (*Diccionario Crítico*, etc., p. 449), who inserted the corresponding verses of Alain Chartier for the purpose of comparison.

399–401. The brevity of this passage concerning Paulina and Emilia, due in part, perhaps, to the loss of two or more verses between vv. 399 and 400 and between vv. 401 and 402, render it impossible to determine with certainty who these two persons are. The “debat” mentioned in v. 402 does not necessarily indicate that they had anything in common in literature, being, perhaps, only a fiction of Rocabertí. It seems probable that Rocabertí was familiar with Álvaro de Luna’s *Libro de las virtuosas é claras mujeres* (imitated from Boccaccio’s *De Claris Mulieribus*), and it may be conjectured that the two persons mentioned in this passage of the *Gloria d’Amor* are “Paulina, mujer de Boecio Torcato,” and “Emilia, mujer del Gran Africano,” whose virtues are the subjects respectively of two chapters of Álvaro de Luna’s book.

! A certain Paulina who was unfaithful to her husband and was publicly disgraced for it is mentioned in a note by Juan de Mena ^{Lucena} in his *Libro de Vida Beata* (published in *Opúsculos Literarios de los siglos XIV á XVI*, Madrid, 1892; see p. 147, footnote); but this is probably not the person referred to by Rocabertí, since in this case she would have been placed among the unfaithful lovers in the Garden of Love.

Readers of Boccaccio will recall that “Emilia” is the name of one of the story-tellers in the *Decameron*. It is likewise the name of one of the nymphs in the *Ameto*. It is hardly reasonable to suppose that Rocabertí would speak of meeting one of these persons in the Garden of Love without mentioning others who were associated with her in the Boccaccian story which he would have had in mind; hence the reference is probably not to either of the above-mentioned works of Boccaccio. Whoever be the Emilia here referred to, she is almost certainly not the same as the one who is mentioned in v. 1411, because Rocabertí would not assign the same person to two places in Love’s garden. Note, moreover, that in v. 401 the name “Emilia” is a word of four syllables (and

hence probably pronounced "Emilfa"), while in v. 1411 it is a word of three syllables.

416. The MS. reading of "No basten dir" is for "No bast a en dir"; see note on 117, and cf. Prol. 90 and 91.

417-419. The reference is to the Second Epistle of Paul to the Corinthians, 12, 4: "quoniam raptus est in paradisum: et audivit arcana verba, quae non licet homini loqui." The poet has evidently misinterpreted the Scriptures in saying that he was like Paul, since in this passage Paul is not speaking of himself, but of a man whom he knew.

425-426. These two verses are possibly a souvenir of the *Roman de la Rose*, 695-696 (Michel edition):

"Des ore si cum je sauré
Vous conterai comment j'ovré."

435. "No bast escriure" is for "no bast a escriure"; see note on 117, and cf. Prol. 90 and 91.

449. The MS. gives "cremauen" at the end of this verse, while the sense clearly requires a singular verb. The scribe was doubtless misled by either "demostrauen" (v. 446) or "portauen" (v. 451), with which he made his verse rhyme.

457-458. Cf. Petrarch, *Trionfi*, II, 107-108 (Appel edition):

"Come uom ch'è infermo, e di tal cosa ingordo
Ch'è dolce al gusto, a la salute è rea."

469-480. Rocaberti seems to be describing here a series of pictures which he saw in his dream, rather than actual occurrences, just as Boccaccio in the *Amorosa Visione* tells of the scenes and events which he saw represented in paintings on the walls of a palace. It is very easy, in reading the *Amorosa Visione*, to lose sight of the fact that the poet is describing pictures; and it is possible that Rocaberti, in speaking of the various stages in the life of Cupid as he saw them in his vision, is following Boccaccio's method, not realizing, however, that the latter in the *Amorosa Visione* is telling of scenes and events which he saw portrayed in pictures painted on the walls of a palace.

475-480. The introduction of allegorical personages into the poem is possibly due to influence of the *Roman de la Rose*. But see Introduction, pp. 41 f.

484-492. The editor has been unable to determine to what persons the poet alludes in this passage. With the information furnished by v. 490 one might expect to find an explanation of the passage in the first nine chapters of *Genesis*, but it is impos-

sible to identify these three "dones molt insignes" with any three of the women mentioned (and all, with the exception of Eve, are only casually mentioned) in the first few chapters of the Scriptures. Cambouliu, in a note on this passage, first expresses the opinion that the poet is here referring to the three Graces; he then states that the passage is surely ("en tout cas") a souvenir either of Dante's *Inferno*, Canto II, or of his fourth "canzone." That Rocaberti is not referring to the three important persons (the Virgin Mary, St. Lucy, Beatrice) mentioned in the second canto of the *Inferno* is quite conclusively proved by v. 490. Cambouliu's reference to "Canzone IV" is likewise an error, since the "canzone" which is commented upon by Ginguéné in the passage to which Cambouliu refers (*Histoire littéraire d'Italie*, vol. I, p. 46) is "Canzone XX," ("Tre donne intorno al cor mi son venute"). It will be recalled that this latter is the famous "canzone" in which Dante, during his exile, tells of the attempt of "Drittura," "Larghezza" and "Temperanza" to gain entrance to his heart with Love. There are, indeed, certain resemblances between this passage of the *Gloria d'Amor* and Dante's "canzone," but the latter furnishes no explanation of vv. 486 and 490. The reference, therefore, is probably to some story not yet discovered by the editor.

490. Instead of "la de Sem" one would expect "lo de Sem," with masculine pronoun to agree with "naximent." If the MS. reading be accepted, the antecedent of "la" must be "mort" in the preceding verse.

492. This Latin verse is adapted, with the addition of the frequently occurring adverb "semper," from the Ordinary of the Mass: "Agnus Dei, qui tollis peccata mundi, dona nobis pacem." "Pacem" is stressed on the last syllable to rhyme with "Sem."

496-498. Cf. Dante, *Inf.* IV, 25-28:

"Quivi, secondo che per ascoltare,
Non avea pianto, ma' che di sospiri,
Che l'aura eterna facevan tremare:
Ciò avvenia di duol senza martiri."

499-500. Cf. Boccaccio, *Amorosa Visione*, Chapter XL, 26-27:

"Qual già cantando, e qual cogliendo fiori,
Chi sedea e chi danzava in un pratello."

500. On the noun "guiscarda" the editor has been unable to find any information. It is undoubtedly from the same root as the OFr. adjective "guiscart" (= "rusé, astucieux, avisé" — Godefroy). In the two passages in which the word occurs (vv. 500 and 1038) a kind of dance seems to be designated, and, if one may

judge from a marginal gloss, vv. 1209–1211 (see note) give a list of names of such dances. The word therefore seems to mean “a clever or fancy dance.”

502–504. Cf. Dante, *Inf.* III, 28–30:

“Facevano un tumulto, il qual s’aggira
Sempre in quell’ aria senza tempo tinta,
Come la rena quando a turbo spira.”

509. The musical term “uquet” is not found in any of the modern Catalan dictionaries. It is presumably the same as OFr. “hoquet” which occurs in Guillaume de Machaut’s *Prologue*, V. 11–14:

“A faire dis et chansonnettes
Pleignes d’onneur et d’amourettes,
Doubles hoquès et plaisans lais,
Motès, rondiaus et virelais.”

“Hoquet” is defined by Godefroy: “phrase harmonique dans laquelle une ou plusieurs parties étaient entrecoupées ou interrompues par des silences.”

512–513. Cf. Dante, *Inf.*, V, 110–111:

“Chinai ’l viso, e tanto il tenni basso,
Finchè il Poeta mi disse: Che pense?”

524. Instead of “veig,” which is the first person singular present of “veure,” “veus,” the second person, would seem much more natural here, since Conaxença is still speaking and explaining the situation to the poet. Perhaps the original MS. gave “veus,” spelled with the common abbreviation for final “us,” namely, “9,” which the scribe of the present MS. took for a “g.” Or it may be that in one of the two or more versions of the poem used by the scribe (see Introduction, pp. 12 f.) this verse was spoken by the poet. A possible indication of the corrupted state of the present text, due to a confusion of versions, is the imperfect rhyme of “miseri-cordia” and “memoria” (vv. 523 and 525), although other imperfect rhymes occur in the poem (cf. vv. 650 and 652, 867 and 869, 1306 and 1308).

529–531. These verses are probably a souvenir of Dante, *Inf.*, III, 55–58:

“E dietro le venia sì lunga tratta
Di gente, ch’ i’ non avrei mai creduto
Che morte tanta n’avesse disfatta.”

The text of Rocabertí might be improved by reading “vençuda” for “venguda” (v. 531).

537. Constans, in a note on the *Gloria d’Amor* in his edition of the *Roman de Troie* (vol. VI, p. 351), implies that in his opinion

Rocabertí was not familiar with Dares' *De excidio Troiae historia*, but that in mentioning Dares as his source he is really referring to the *Roman de Troie*, in the prologue of which Benoît de Sainte-More announces that he is translating the work of the Latin author. But it should be noted that Rocabertí refers in v. 246 to Jason's landing in Phrygia, and that Benoît de Sainte-More, in his version of this incident in the story of Jason, does not mention Phrygia, whereas Dares mentions it explicitly. Hence it is extremely probable that Rocabertí really had read Dares' book, although he probably knew the *Roman de Troie* also and learned from this latter the details of the story of Troy.

538-546. According to Cambouliu the Amazon queen here referred to is Antigone, "who (says Cambouliu) married Theseus. See Boccaccio's *Teseide*." Cambouliu has made a mistake; the queen whom Theseus marries in the *Teseide* is Hippolyte. In view of the fact that Rocabertí has just mentioned Dares and refers below to several stories of the Trojan war, there can be no doubt that the Amazon queen here referred to is neither Antigone nor Hippolyte, but Penthesilea. This latter, having come to Troy to fight for the Greeks, was slain by Pyrrhus; vv. 540-542 refer to this event, and vv. 543-546 extol the queen's virtues. Rocabertí had doubtless read the story in the *Roman de Troie*, vv. 23127-24396 (Constans edition). Cf. also Boccaccio, *Amorosa Visione*, Chap. VIII, 76-84:

"e poi dop' ello
Venìa broccando la Pantasilea
Lieta nel viso grazioso e bello.
O quanto ardita e fiera mi pareo
Armata tutta con uno arco in mano,
Con più compagne ch'ella seco avea!
Non era lì alcun che del sovrano
E altiero portamento maraviglia
Non si facesse, tenendolo strano."

In verse 545 the Amazon queen is referred to by the title of "rey." While it is possible that this is due to negligence or an oversight on the part of the scribe, who may have intended to write "reyna," it is possible, on the other hand, that this is an example of the use of "rey" in the general sense of "sovereign." Cf. Auzias March, LXXV (Pagès edition), 29:

"Mas Venus diu; Yo son rey natural."

548-559. The story of Jason and Medea was probably known to Rocabertí both from the *Roman de Troie*, vv. 715-2078 (Constans edition), and Dares' *De excidio Troiae historia* (see note on 537).

It is referred to by Boccaccio in the *Amorosa Visione* in two passages (Chap. IX, 25-30; Chap. XXI, 55-88), in which Medea is represented as regretting her error and calling upon Jason to return to her.

Medea is mentioned again by Rocaberti in v. 1207, where she is represented as enjoying the company of Guinevere, Ariadne, etc.

563-583. The story of the love of Achilles for Polyxena is related in several works which were accessible to Rocaberti. It is given in detail in the *Roman de Troie* (vv. 17489-18472), which was probably Rocaberti's chief source. A chapter is devoted to it in Guido da Pisa's *I fatti d'Enea* (see Introduction, p. 45). The story is also told by Boccaccio in his *De Claris Mulieribus*. Cf. also *Amorosa Visione*, Chap. XXIV, 43-55:

"Ivi appresso costui vid' io che tanto
Ardeva dell' amor di Polissena
Con gran miseria ed angoscioso pianto.
Periglio, affanno, guai, e grave pena
Delle suddette vendicava amore,
Il qual fervente gli era in ogni vena:
E per lei spesso mutava colore
Pregghi porgendo, e non erano intesi,
Onde lui costringea greve dolore."

V. 579 refers to Achilles' offer to quit the Greeks in return for the hand of Polyxena.

572-574. Cf. Dante, *Inf.* V, 118-120:

"Ma dimmi: al tempo de' dolci sospiri,
A che e come concedette amore,
Che conoscesti i dubbiosi desiri?"

584-595. The story of Briseida or Briseis, like the last few just referred to, was likewise familiar to Rocaberti from the *Roman de Troie* (vv. 13261-13866, 14959-15186, 20193-20340). Briseida also appears in the *Amorosa Visione* (Chap. XXIV, 7-36), where she is represented as begging Achilles not to abandon her. As for her punishment in the *Gloria d'Amor*, it is borrowed, as Cambouliu has already noted, from the *Inferno*, XII, 52-57:

"Io vidi un' ampia fossa in arco torta,
Come quella che tutto il piano abbraccia,
Secondo ch'avea detto la mia Scorta:
E tra il piè della ripa ed essa, in traccia
Correan Centauri armati di saette,
Come solean nel mondo andare a caccia."

In the margin of the Paris MS., opposite v. 608, is the following gloss: "aquesta fon filla de Calcas bisbe de troya enamorada de

troyol fill del Rey priam e fon desconexent car ama diomedes rompent la fi atroyol."

The use of the indefinite article with "Minotauro" (v. 588) shows that Rocabertí had an incorrect conception of the classical Minotaur, since he implies that there were more than one, just as there were many Centaurs.

In v. 591 "veri e segetes" is apparently an example, unique in the poem, of hendiadys.

The meaning of v. 595, to which there is nothing corresponding in the *Inferno*, is not clear with the MS. reading of "altre"; but apparently the thought is that some of the Centaurs were shooting volleys of arrows, while others were shooting one by one.

600. Cf. Dante, *Inf.* IV, 47:

"Comincia' io, per voler esser certo."

610. Cf. Boccaccio, *Filostrato*, Book I, Stanza 22:

"Che è a porre in donna alcuno amore?
Che come al vento si volge la foglia,
Così in un dì ben mille volte il core
Di lor si volge."

also Jacme Roig, *Spill de les Dones*, vv. 620-621:

"Mes que l penell
les muda l vent."

629-631. Of the six faithful lovers here grouped together some are of uncertain identity. Ulixes (Ulysses) and Diomedes, as well as Dido, offer no difficulty. The love stories of the two former Rocabertí knew from the *Roman de Troie*; cf. also *Amorosa Visione*, Chap. XXIII, 31-33:

"E poi appresso a queste cose dette
Diomede e Ulisse si vedeano
Divenuti merciai vender gioiette";

also Dante, *Inf.* XXVI, 55-57:

"Rispose mi: Là entro si martira
Ulisse e Diomede, e così insieme
Alla vendetta vanno come all' ira."

In the *Amorosa Visione* a whole chapter (XXVIII) is devoted to the story of Dido.

The Fileno mentioned here may be the unsuccessful but faithful rival of Florio in Boccaccio's *Filocolo*.

"Mando" and "Pando" are utterly unknown to the present editor. The first may possibly be a scribe's error for "Manto,"

whose story is found in Boccaccio's *De Claris Mulieribus*. Regarding the second, there is a remote possibility that Rocabertí got the name from Boccaccio's *Caccia di Diana*, in which one of the fifty-eight ladies mentioned by name is called "Caterina di ser Pando."

Fulgenci is apparently the Latin writer Fabius Plancius Fulgentius (468-533 A.D.). He is mentioned by the Marqués de Santillana in his *Defunssion de don Enrique de Villena*, XX, 5-6:

"Perdimos á Tullio é á Cassaliano,
Alano, Boeçio, Petrarcha, Fulgencio."

But it is difficult to see why Fulgentius should have a place in the Garden of Love, unless it be on account of his having written the *Mitologiae* in which various love affairs of the gods are related.

"Leno" is doubtless Helenus of Troy, and the reference is to the happy years which he spent with his wife Andromache in the "new Troy" on the shores of Epirus, where he was visited by the wandering Æneas, after the Trojan war; see *Æneid*, III, 297-355. The form "'Leno" (for "Eleno") indicates that Rocabertí had probably read the story in some Italian source, perhaps Guido da Pisa's *I fatti d'Enea* in which the love element of the story is developed more fully than in Virgil.

637. Concerning Irena, Cambouliu says: "Il s'agit ici de la fameuse impératrice Irène, plus célèbre encore dans les romans que dans l'histoire, et qui passa, dit-on, ses dernières années dans un couvent." The Irene whom Cambouliu had in mind is the one who was Empress of Constantinople from 780 to 802; her story is told by Boccaccio in his *De Claris Mulieribus*, where Rocabertí may have read it.

The difficulty with accepting Cambouliu's identification of the person here mentioned by Rocabertí with the famous empress Irene is that history, so far as the present editor has been able to ascertain, does not record any special act in the latter's life which would entitle her to such an important position in Rocabertí's vision. Perhaps the "romans" to which Cambouliu refers would explain this. The present editor is inclined to think that the person here referred to is not the Empress of Constantinople, but some now obscure personage of Middle Age story. The "Yrena" mentioned in vv. 802 and 805 is probably still another personage. Cf. note on 790-812.

659-661. A similar question is frequently addressed to Dante in the *Divine Comedy*.

668. On the adverb "eternal" cf. note on 119.

673. The pronoun "ell" in this verse is not a simple dative case, for such a form does not exist. It is for "a ell" by elision of the preposition; see note on 117.

680-700. The person who here addresses the poet is Antiochus I, son of Seleucus, the first king of Syria and Babylonia, and the story is that of the love of Antiochus for his stepmother, Stratonice. The same story is referred to by Petrarch in his *Trionfi* (II^a, 94-129, Appel edition), which was almost certainly Rocaberti's direct source. In the *Trionfi*, as in the *Gloria d'Amor* (v. 657), the shade divines the poet's desire to hear his story (cf. *loc. cit.*, v. 108: "del mio dover quasi indovino"); and the few details which Rocaberti gives (vv. 681-691) are set forth in similar language in the *Trionfi*, *loc. cit.*, vv. 121-126:

"E se non fosse la discreta alta
Del phisico gentil, che ben s'accorse,
L'età sua in sul fiorire era finita.
Tacendo amando quasi a morte corse;
E l'amar forza, e'l tacer fu vertute,
La mia, vera pietà, ch'a lui soccorse."

"Virtut" (v. 698) and "pietat" (v. 700) also seem to have been suggested by the last two verses of the above-quoted passage from Petrarch. In the *Trionfi*, however, it is Seleucus who tells the story, not Antiochus.

The MS. reading of "Solento" for "Seleuco" is a natural error for a scribe who was ignorant of the story and who did not look carefully at the name in his original MS. "Antiotxa" for "Antiocho" can be explained as due to the influence of the name of the city Antioch ("Antiocha" or "Antiochia" in Provençal), made familiar to the people of the Middle Ages by the Crusades.

It is difficult to explain why Antiochus is here made to speak of himself as a Roman (v. 692). Perhaps the poet is confusing him either with Antiochus III the Great, who was defeated by L. Cornelius Scipio at Magnesia in 190 B.C., or with Antiochus IV, who is reported to have lived a number of years in Rome before becoming king, and to have assumed Roman manners. Some such confusion seems to have existed also in the mind of Petrarch when he wrote (*loc. cit.*, 109-111):

"questi è Antiocho,
Mio figlio, che gran guerra ebbe con voi."

Vv. 695-697 seem to have nothing to do with the story of Antiochus; they were probably inserted here through an error of the scribe, for they could be better understood in connection with

the story of Sophonisbe which follows. In fact, they may be only variants of vv. 719-721 below, in which case it must be assumed that the two or more versions from which the scribe copied (see Introduction, pp. 12 f.) differed widely in this part of the poem. To explain the repetition of these verses in variant form below one needs only to imagine that the scribe was interrupted in his work at this point and that on returning to his work he copied from another version than that which he had been using. It may be further supposed that these verses take the place of verses in which the poet mentioned Stratonice by name, just as Petrarch does in the *Trionfi*. In the absence of the original text or supposed second version the meaning of v. 696 must remain obscure.

Cambouliu's note on this passage, giving a reference to the *Violier des Histoires Romaines*, p. 324, is erroneous. The chapter of the *Violier*, etc., referred to by Cambouliu contains the well-known story of Apollonius of Tyre, son of King Antiochus.

682. "No" is for "no ho"; cf. note on 117.

703-733. The story of Sophonisbe is also briefly related in Petrarch's *Trionfi* (II^a, vv. 5-87, Appel edition), where it immediately precedes that of Antiochus, and there is little doubt that this passage in Petrarch inspired Rocaberti to include this story in his poem. Nevertheless, the points of similarity between the two accounts are slight; Sophonisbe's appeal to Fortune in the *Gloria d'Amor* may possibly be a reflection of Petrarch's (*loc. cit.*, v. 34)

"A lui Fortuna fu sempre serena,"

and there is a remote resemblance between vv. 713-715 in Rocaberti and the following "terzina" of the *Trionfi* (*loc. cit.*, vv. 37-39):

"Poi che l'arme romane a grande honore
Per l'estremo occidente furo sparse,
Ivi n'aggiunse e ne congiunse Amore."

In the *Trionfi* it is Massinissa who converses with the poet, while in the *Gloria d'Amor* it is Sophonisbe.

Rocaberti's source for the details which he gives appears to be Petrarch's *Publius Cornelius Scipio Africanus* in the *De Viris Illustribus*, which was translated into Italian by Donato degli Albanzani da Pratovecchio in the latter part of the fourteenth century (see *Le Vite degli Uomini Illustri di Francesco Petrarca*, etc., in *Collezione di Opere Inedite o Rare*, vol. 34-35 [1874], pp. 535 ff.). Cf. the following parallel passages:

ROCABERTÍ

PETRARCH [DONATO]

Lo gran tumult intrant de les gentes d'armes	valente uomo in mezzo del furore delle battaglie
En lo palau Massimissa prengue,	montò nel palazzo
Complint en mi noces entre les armes.	e subito compì le nozze
Per aver pres la serva dels Romans,	era serva del popolo di Roma
Dins en un jorn li viu gran senyoria,	quella in uno medesimo dì fosse stata
Cativ' apres, e reyna dins un temps;	presa, e da prima veduta e amata e tolta per moglie

The form "Massimissa" (v. 714) for "Massinissa" may be explained as due to assimilation of "n" to "m," possibly by association with the common name "Maximus" (Italian "Massimo"). The same form is found as a variant in one of the Petrarch MSS. (see Appel edition, p. 281).

On vv. 725-726, see Introduction, p. 8.

747-764. This passage is certainly an imitation of Dante, *Inferno*, IV, 82-102, where the poet tells of meeting Homer, Horace, Ovid and Lucan. Cambouliu believes that the three French poets whom Rocabertí had in mind are Alain Chartier, Guillaume de Lorris, and Guillaume de Machaut.

790-812. Notwithstanding the preciseness of various allusions in this passage — the avenging of the death of Liessa, slain by Troyol (Troilus?); the refusal of Ardolies, who appears to be the son of Troyol, to take part in this avenging; the refuge in Yrena's monastery (or convent?) with forty young maidens — the editor has been unable to locate the story here referred to. It appears to be a Greek romance which had perhaps been translated into French or Italian and was in vogue in Rocabertí's time. This is, in part, the opinion of Cardona who, in a footnote on this passage (*Literatura Catalana*, p. 101), says that the persons here mentioned are "heroines of the stories of the time," but gives no information as to where these stories may be found.

Commenting upon this same passage Ebert (*Jahrb. für rom. u. eng. Literatur*, vol. 2, p. 277) says: "Es (the cloister) ist offenbar der himmlischen Liebe gewidmet." This explanation is very difficult to accept.

In regard to Yrena, Cambouliu says that she is the same as the Irena who is mentioned in v. 637 (see note). Apparently basing his conjecture on the mention of a monastery (or convent?) in v. 805, he identifies her with the famous Empress of Constantinople, Irene, who is reported to have spent the closing years of her life in a convent. But history says nothing about the forty maidens

who are here represented as having retired from the world with her; hence the evidence of v. 805 is not conclusive.

"Elisandre" (v. 803) is for "Alisandra"; in the present text it may stand for "E Alisandre," and hence should perhaps be emended "E 'Lisandre." "Luqui" (for "Luchi"?) appears to be the normal Italian development of Latin "Lucas." The story of these two lovers is also referred to in a poem by Johan Roquafort, *Enamorat no fon mes de Isolda* (*Cançoner d'Amor*, fol. 135v f.); cf. v. 9:

"Jo no'us am menys que Luch feu Alisandra."

Vv. 798-812 were probably suggested not so much by Dante's famous inscription over the entrance to Hell as by a passage in the *Amorosa Visione* (Chap. II, vv. 61-69) in which Boccaccio tells of an inscription which he sees over the gate of the castle which he is about to enter. With vv. 807-808 in Rocabertí cf. *Amorosa Visione*, II, 67:

"Riposo eterno dà cotal salita."

799-800. Taken as a past participle, "escrit" does not agree with its noun "paraules." This may be another example of the loose kind of construction ("constructio ad sensum") found in "part de delit . . . es fet" (Prol. 13-14) and "gran gent . . . arreglats" (v. 778.) It is better, however, in the present case to take "escrit" as a noun, with "paraules" in apposition with it; in this way the singular pronoun "li" can be explained as referring back to "escrit."

815. The MS. reading of "tiraquella" is for "tirà a aquella"; see note on 117.

819-848. For the story of Pamphilo (Panfilo) and Fiameta (Fiammetta) see Boccaccio's *Fiammetta*.

825-826. The meaning of these two verses appears to be that Fiammetta notices that the poet is in the flesh. The idea is borrowed from Dante.

858-860. This simile may have been borrowed by Rocabertí from the following passage in Boccaccio's *Fiammetta* (p. 58, Moutier edition): "Egli trapassavano poche mattine che io levata non salissi nella più eccelsa parte della mia casa, e quindi non altrimenti che i marinari sopra la gabbia del loro legno saliti speculano se scoglio o terra scorgono, . . ."

867-943. In this long discourse of Conaxença Rocabertí sets forth the theme of his poem, namely, that faithful and undefiled love shall be rewarded, while fickle and polluted love shall be punished.

In the selections published by Cambouliu this part of the poem bears the following heading: "Dissertation sur l'amour; traits satiriques contre les femmes empruntés à la diatribe de Boccace intitulée: *Il Corbaccio*." It is very evident that Cambouliu has made a mistake in assigning the *Corbaccio* as the source for this discourse, since Rocaberti's satire, which is of the mildest sort, is directed only against those women whose love is changeable and venal, while Boccaccio's satire in the *Corbaccio* is relentless and spares none. Unfortunately Cambouliu's error was copied by several subsequent commentators on the *Gloria d'Amor* — Cardona, Rubió y Lluch, Denk and C. B. Bourland. Farinelli (*Note sulla fortuna del 'Corbaccio'* etc., p. 434, footnote) was the first to point out this error, but attributed it to Rubió y Lluch instead of tracing it to its source in Cambouliu.

925. The real meaning of this verse is not clear to the editor. "Xipre" is, of course, Cyprus, the favorite abode of Venus. The expression "desigar que Venus leix Xipre" may be a figurative way of saying "to renounce pure, undefiled love," as the context here implies. Possibly the verse is a souvenir of the *Roman de la Rose*, vv. 16595–16728 (Michel edition), in which Venus is summoned from "Citéron," i.e. Cyprus.

944. There may have been a feminine pronoun "ell" in old Catalan; cf. Provençal "ilh," "illh." The present editor, however, has found no other example of such a form, and for this reason has changed the MS. reading of "E ell" in this verse to "Ella."

974–992. Concerning the story of Paris and Viana see Robert Kaltenbacher, *Der altfranzösische Roman 'Paris et Vienne,'* (Erlangen, 1904). The fifteenth-century Catalan version of this story has been published by R. Miquel y Planas, in *Histories d'altre temps*, vol. 1 (Barcelona, 1910). Commenting upon a probable early version, now lost, of the novel, Menéndez y Pelayo (*Orígenes de la Novela*, vol. 1, p. clii) says: "Como todos los demás libros de su género hubo de tener primitivamente forma poética." Vv. 979–982 and 989–992, which are perhaps direct quotations, would seem to support the theory of Menéndez y Pelayo.

976. In the MS. "armonia" is underscored and spelled with a capital. This is probably an error on the part of a scribe who may have had in mind, while writing this verse, Harmonia, daughter of King Gelon of Syracuse, whose story is told in Boccaccio's *De Claris Mulieribus*.

979. Although the verb "poria" lacks a complement, the thought of the verse is evidently: "I could never tell my grief in song."

983. The imperfect "deya" is usually dissyllabic, as in the

present case; for other examples cf. *Lo Conort d'en Francesch Farrer*, v. 214–215 (*Cançoner d'Amor*, fol. 160 v., col. A, 5–6):

“Que'm feya la que mes volia?
'Depart defores' deya mia.”

and Jacme Roig, *Spill de les Dones*, vv. 1357–8:

“Segons se deya
altre tal feya.”

The trisyllabic form is frequently spelled “dehia” (see v. 978). The same double form also exists in the imperfect of “fer”; see the quotations from Francesch Farrer and Jacme Roig above, and cf. “fya” (v. 967).

988. “E mes se dir” is for “E mes se a dir”; see note on 117.

1040–1093. Concerning this famous Galician poet and lover, see Puymaigre, *La Cour littéraire de Don Juan II* (Paris, 1873), pp. 54–74, and H. A. Rennert, *Macias, o namorado* (Philadelphia, 1900). The latter work contains all of the authentic poems of Macias, as well as the doubtful ones which have been attributed to him.

Vv. 1052–1056 apparently purport to be quoted from the works of Macias. They are not, however, in the Rennert collection, nor do they appear to be a paraphrase of any of the known poems of the Galician poet.

Although Macias wrote in the Galician dialect, he is here made to speak in Castilian, using, however, a few Catalanisms (“los” for “les,” “degudo” for “debido” in v. 1086, and “lexa” for “dexa” in v. 1089). If these Catalanisms are not scribe’s errors, they are an indication that Rocabertí spoke Castilian only imperfectly.

1041–1047. Some of the details of this passage were borrowed from Dante, *Inf.*, V; cf. 73–74:

“Io cominciai: Poeta, volentieri
Parlerei a que’ due, che insieme vanno.”

ib., 76–78:

“Ed egli a me: Vedrai, quando saranno
Più presso a noi; e tu allor li prega
Per quell’ amor che i mena; e quei verranno.”

ib., 80:

“Mossi la voce: O anime affannate.”

1057–1059. The story or incident here alluded to of Œdipus (?) and the lion has not been found by the editor.

1083. “Ories” is doubtless Uriah (Urias in the Vulgate); see *II Samuel*, Chap. 11.

1086. This apparently parenthetical verse is somewhat obscure. The MS. gives "los" where one would expect the indirect object "les" (see note on 1040-1093 above), the direct object being "lo degudo"; moreover, there is no antecedent in the passage for this pronoun. The verse probably refers to those who had caused the poet's unhappiness, and whom, consequently, he will not attempt to treat fairly.

1119. The four persons mentioned in this verse appear to have had nothing in common in literature, and their identification offers difficulties.

"Gliffet" is perhaps the Guiflet whose deeds are sung by one of the jongleurs at Archimbaut's feast in the *Roman de Flamenca*; see Paul Meyer, *Roman de Flamenca* (1865), v. 674:

"L'autre comtava de Guiflet."

M. Meyer in his critical notes gives no information concerning this obscure hero. Another conjecture regarding "Gliffet" is that he is the Girflet in Chrétien de Troyes' *Erec et Enide* — an unimportant king who is mentioned as having been present at several gatherings of King Arthur's knights; see Foerster edition, vv. 317, 1729, 2230.

"Nexo" is doubtless the Centaur Nessus, who tried to steal Deianira from Hercules. As a lover, and hence having a place in the Garden of Love, he may have been suggested to Rocabertí by Dante, *Inf.* XII, 67-69:

"Quegli è Nesso,
Che morì per la bella Deianira,
E fe' di sè la vendetta egli stesso."

Cf. also Boccaccio, *Amorosa Visione*, Chap. XXVI, 73-75 (Deianira speaking to Hercules):

"Volesse Iddio, che tu giammai a Nesso
Non m'avessi levata, che mi amava,
E forse in gioia or mi sarei con esso".

"Panteo" is probably Pentheus, king of Thebes, who was pursued and torn to pieces by bacchantes. Mention is made of him in Boccaccio's *Ameto*, p. 63 (Moutier edition): "con qual furore che la misera Agave con le sue sorelle seguitarono e giunsero Penteo." Although Pentheus is little mentioned in classical literature, he seems to have been well known to the poets of the Middle Ages; cf. Marqués de Santillana, *Comedieta de Ponça*, XLVIII, 8-9:

"Alli resçitavan la saña ravisosa
E la conmovida yra de Pentheo;"

also *Bías contra Fortuna*, LXVIII, 5-8:

"Nin el grand raçonamiento
De Pentheo
A contrastar tu desseo
De tanto desfaçimiento."

There is also a character in Boccaccio to whom Rocabertí may be referring here, namely, Arcita, who, when forbidden by Theseus to come back to Athens, disobeys after two years of absence, returns to Athens and becomes a squire under the name of Penteo. This latter explanation of the name in Rocabertí's poem seems less plausible than the former in view of the fact that Arcita appears elsewhere in the garden under his real name (see vv. 1405-1414).

"Anteo" is Antæus, the giant son of Neptune, mentioned by Boccaccio in the *Amorosa Visione* in the same appeal of Deianira to Hercules in which Nessus is spoken of; cf. Chap. XXVI, 43-45:

"Ricordar deiti ancora che uccidesti
Busiris, e in Libia il grande Anteo
Della terra figliuolo ancor vincesti."

Dante's meeting with Antæus and other giants in the ninth Circle of Hell (see *Inferno*, XXXI, 100-145) was probably familiar to Rocabertí.

The mention of Nessus and Antæus, and possibly also of Pentheus, among famous lovers in the Garden of Love may be entirely due to a desire for padding and to the fact that Rocabertí had found these names in his models, Boccaccio and Dante.

1121. Neither the dictionary of Labernia nor that of Salvat gives a definition of "macha" (for "maca") which satisfies this passage. The thought of the verse is evidently: "as the kite holds its prey firmly in its crushing claws." "Macha" here appears to be the substantive of the verb "macar" = "to bruise, to crush." Labernia gives as one of the definitions of "maca": "Aucell domestic menor que un gall y de colors molt bonichs"; hence possibly the kite's prey. The construction of the sentence, however, makes it difficult to accept this definition of the word as here used by Rocabertí.

1122-1123. Notwithstanding the strangely corrupted form of the proper noun "Pariseo," these two verses doubtless refer to Pyrrhus, to whose lot Andromache fell as booty (cf. v. 1121) at the close of the Trojan war.

1130-1138. Affrico and Mensola are the chief actors in Boccaccio's *Ninfale Fiesolano*. In Boccaccio's story, however, there is no mention of musical instruments played by Affrico, nor of the song referred to in v. 1132; hence, unless Affrico's musical talent be accepted merely as a fiction of Rocabertí's, it must be

assumed that the latter either confused the story with some other, or was familiar with some other version than Boccaccio's.

As for the form "Melsola" which occurs here, it is merely a case of assimilation of "n" to "l," due, perhaps, to an error on the part of the scribe.

1142-1192. The story of Hero and Leander is similarly related in Boccaccio's *Amorosa Visione*, Chap. XXIV, vv. 52-69.

1144. On "fom" see note on 180.

1148. Conaxença is here called "poet," probably in imitation of Dante, who frequently addresses Virgil by this title in the *Divine Comedy*.

1151. The reading of the MS. is: "ço *quel* Leandro basta." "Quel" for "que" can be explained as due to anticipation of the initial "l" of the following word; it is then necessary to assume that "que(l)" is for "qu'a" (= "que" + "a"). Inasmuch as in atonic position "que" and "qu'a" are indistinguishable in pronunciation, they could be used interchangeably by the scribe (cf. "ne" and "na," "me" and "ma," etc., in early Catalan MSS.); hence the scribe may have felt the need of using a distinctive form here to make sure that his reader would understand "qu'a," and may have resorted for this purpose to a device which he seems to have used for "qu'i" in v. 387 (see note).

1159. The most probable explanation of "Elies" is that it is a corruption of "Elles" and is due to the ignorance of the scribe. In the corresponding passage of the *Amorosa Visione* (Chap. XXIV, vv. 55-57) Helles is mentioned as follows:

"Sovvennemi ivi quando vi cadette
Elles, andando di dietro al fratello
All' isola de' Calchi, ove ristette."

The text of Rocabertí might therefore be emended by reading "de Elles" for "d'Elies."

But there remains the possibility that the text of the MS. in this passage is correct, or at least that the scribe, in writing "d'Elies," had in mind some one who would be familiar to his readers. Who then is this Elies?

One conjecture is that it is Helyas (or Helias, Elias), the famous "Knight of the Swan." But it is not clear to what episode in the story Rocabertí could be referring in comparing Leander entering the Hellespont with the Knight of the Swan, unless it were the latter's departure, in a boat drawn by the swan, in search of adventure and of a wife. The story is found in nearly all the literatures of Europe in the Middle Ages. In Spain it was incorporated into the *Gran Conquista de Ultramar*, with which Rocabertí may

have been familiar. This latter work, however, could not have been Rocabertí's only source for the story, since in it the name "Elias" does not occur; the hero is here consistently called "el Caballero del Cisne," except in two passages where he is given the name of "Popleo."

A better explanation of the reference in this verse is perhaps to be found in the French "chanson de geste," *Elie de Saint Gille*. The episode with which Leander's entering the Hellespont is here compared may be that in which Elie, before he meets Rosemonde, plunges into the water with his horse and swims to the mainland in order to escape from an island where he has been detained as a prisoner by the Saracens. Cf. *Elie de Saint Gille* (Raynaud edition, *Société des Anciens Textes Français*, Paris, 1879), vv. 986-988:

"Il s'est ferus en l'aigue qui cort de grant ravine,
Li destriers fu molt boins, qui se noe a delivre;
Il est venus en terre en une prairie."

In the Introduction (pp. xvi ff.) Raynaud shows that there was an earlier version of the poem than the one which is extant, and that the older version of the story must have terminated in the marriage of Elie and Rosemonde; that is, it was more of a love story than the extant "remaniement" is. It is with this earlier version that Rocabertí, who was interested in love stories, was probably familiar, if with any. The adoption of the form "Elies," OFr. nominative, can be explained by influence of the common name "Elías."

1162. This verse is possibly a souvenir of Dante, *Inf.* IV, 102:

"Sì ch'io fui sesto tra cotanto senno."

1177. In the MS. the words "Flamenchs" and "Mari" are neither underscored, as proper nouns regularly are, nor spelled with capitals, although the fact that the former has initial "ff" indicates that it was probably capitalized in the MS. from which the scribe of the Paris "cançoner" copied.

The reference is to the defeat of the Cimbri by Marius in the year 101 B.C. Rocabertí's source is probably the account given in the Italian translation of Boccaccio's *De Claris Mulieribus* made by Donato degli Albanzani da Pratovecchio (published by Giacomo Manzoni in the *Collezione di Opere Inedite o Rare*, vol. 56 [1881]). Donato translates the Latin title *De coniugibus Cimbrorum* by *Delle donne de' Fiamminghi e de' Tedeschi*, and in the text also uses "Fiamminghi" as the equivalent of the Latin "Cimbri." (In his translation of the chapter on Gajus Marius in Petrarch's *De Viris Illustribus* Donato likewise uses "Fiamminghi," in one

case only, to render the Latin "Cimbri." Rocabertí may also have read this account of the great battle.)

Another brief account of this event in Roman history which Rocabertí may have read is contained in Álvaro de Luna's *Libro de las virtuosas é claras mujeres* (imitated from Boccaccio), in the second book of which is a chapter entitled *De las Mujeres de los Flamencos*. This account, however, is devoted chiefly to showing the virtue of the Cimbri or Flemish women, and would hardly have sufficed in itself to give Rocabertí the impression of a great victory similar to that won by the Greeks over Xerxes.

1193. Although there is no spacing after this verse in the Paris MS., there is little doubt that in the original version a chapter or canto ended here, the device of closing a canto with an extra verse rhyming with the second of the last "terzina" (cf. Dante, Boccaccio, etc.) being used throughout the poem (cf. vv. 43, 125, 743, 951, 1093, 1414, 1544). The scribe made a double mistake in aligning this verse with the second and third of the last "terzina" and in neglecting to space for the new canto, misled, perhaps, by the fact that vv. 1191, 1192 and 1193 could form a "terzina." The verse in question, as well as the next three, is missing in the Barcelona MS., the scribe of which was probably misled both by the absence of spacing in his original text and by the fact that the fourth verse below (v. 1197) has a similar beginning.

1206-1208. The five persons mentioned in this verse are easily identified. The first is Guinevere; Rocabertí was familiar with the Italian form of the name "Ginevra," used by Boccaccio and Petrarch. The second is Ariadne; for the form of the name cf. "Adrianna" in Petrarch (*Trionfi*, I, 116), and "Adriana" in Boccaccio and in the Marqués de Santillana (*Comedieta de Ponça*, CIII, 2). The third is Medea (see note on 548-559). The fourth is Sigismonda, of the famous story of Guiscardo and Sigismonda; in view of the short form of the name used here, it is reasonably certain that Rocabertí's source is the first "novella" of the fourth "giornata" of the *Decameron*. The fifth needs no explanation.

1209-1211. In the margin of the MS., opposite v. 1209, is found the following gloss: "No" guiscardes —." For the probable meaning of "guiscardes" see note on 500. Although the nouns in vv. 1209 and 1210 are not capitalized in the MS., they are underscored, which fact indicates that they are to be taken as proper nouns. It is probable that the poet is here personifying the titles of some well-known dances of his time and representing them as dancing around Love. For similar cases of personification cf. vv. 475-480.

1213-1214. Rocabertí was familiar with the story of Floris and Blanchefleur from Boccaccio's version, the *Filocolo*. This is proved by the fact that Floris is here referred to under the name of "Filocolo" — name assumed by him in the Boccaccio version when he starts out on his wanderings in search of Blanchefleur.

On Guiscard see note on 1206-1208.

1219-1220. On Raimbaut de Vaqueiras and Beatrice de Montferrat see Joseph Anglade, *Les Troubadours* (Paris, 1908), pp. 226 ff.

1223. In this verse "mils" is used as an adjective. This usage is not mentioned by any of the Catalan grammars or dictionaries which the editor has been able to consult. It might be better to emend the verse by changing the position of "mils" as follows: "Esser aquests los qu'Amor mils amave."

1230-1231. This is a reference to the famous story of Jaufre Rudel de Blaya and the Countess of Tripoli, made familiar to all students of French literature by Edmond Rostand's *La Princesse Lointaine*.

1237. This verse shows that there existed in the Catalan of the time of Rocabertí an adverb "pur" (cf. Italian "pure"). A few examples of the use of this adverb are also found in Provençal; see Appel, *Provenzalische Chrestomathie*.

1240-1241. Concerning Lorenç de Cunya (i.e., Joham Lourenço da Cunha) and the anonymous fourteenth century song "*Ai donas, porqué en tristura*" here alluded to, see Lang, *Cancioneiro Gallego-castelhano*, pp. 224-227.

1250. The reference is to Daphne, who was changed into a laurel, which on account of the shining surface of its leaves can be distinguished in the dark. "Dampnes" for "Dampne" is perhaps due to confusion with "Daphnis." The word occurs in the same form in the Prologue (l. 95), in which the phrase "tal dech aparer Dampnes davant los ulls de Febo" is a translation of the corresponding phrase in Boccaccio's *Ameto*: "cotale apparisse Dafne agli occhi di Febo" (see note on Prologue, 71-88).

1255. This verse is a souvenir of Bernard de Ventadour's poem:

"Quant vei la lauzeta mover
De joi sas alas contra'l rai,"

(see Appel, *Provenzalische Chrestomathie*, 4th ed., p. 56; Bartsch, *Chrestomathie Provençale*, 6th ed., p. 60). Rocabertí may have been reminded of this poem while speaking, in vv. 1242-1253, of gazing up ("against the ray," as Bernard says) at Jupiter, Phoebe and Daphne, whom he represents as occupying high, bright spots in Love's garden. The lark and the sunbeam are here personified in order that they may be given a place in the garden.

As Bartsch has already pointed out (*Jahrbuch für romanische und englische Literatur*, vol. 2 [1869], p. 284), this famous poem of Bernard de Ventadour is again referred to in the *Cançoner d'Amor*, fol. 162, namely, in the *Conort* of Francesch Farrer, in which the entire fourth stanza of Bernard's poem is incorporated.

1260-1277. The verbs in vv. 1260 and 1262 can hardly be in the first person, spoken by the poet himself, since a few lines below (vv. 1271-1277) he speaks of Bernard not as dead, but as speaking; nor does the subject appear to be Bernard. It is therefore necessary to assume that several important verses have been lost, in which some specific incident or story in the life of Bernard de Ventadour, the "tant gran viltat" of v. 1263, was related or referred to. This incident may have been Bernard's banishment from Ventadour by Agnès de Montluçon, wife of Èble de Ventadour, in which case vv. 1260-1261 could be explained as referring to Agnès, who in banishing Bernard was the cause of both the grief ("turment") and the joy ("delit") which are reflected in the poems which he composed in her honor (cf. *Be m'an perdut lai enves Ventadorn, Quan la douss' aura venta, etc.*). V. 1265 could thus be explained as an allusion to the jealousy of Èble de Ventadour. For an account of the life of Bernard de Ventadour see Joseph Anglade, *Les Troubadours*, pp. 108 ff.; Carl Appel, *Bernart von Ventadorn, seine Lieder mit Einleitung und Glossar*, Halle, 1915.

Vv. 1275-1277 appear to be spoken, like the three preceding verses, by Bernard, and refer, perhaps, to his retirement to the monastery of Dalon after the death of his last protector, Raimond V, Count of Toulouse. An abrupt change of subject follows these verses, due, perhaps, to the loss of more verses, for, as is evident from the context below (vv. 1303-1320), it is not Bernard who kneels before the god of love and delivers the presentation and request for aid, but Conaxença herself.

The reading of verse 1275 is uncertain. In the absence of the supposed lost verses, "ma trista faula" for "ma no trista faula" would make better sense. The inconsistency in this verse was apparently noticed by a later copyist or reader and an attempt was made to correct it, for in the Paris MS. the adverb "no" has a small superposed letter, apparently an "r," attached to the "o," and is followed by the nearly perpendicular straight stroke which was regularly used to indicate an insertion. The Barcelona MS. gives "de manor trista faula"; "manor" (for "menor"), however, does not improve the sense.

1290. Cf. v. 270.

1292-1294. The editor has been unable to interpret these verses.

The text appears to be badly corrupted, perhaps as the result of the confusion of two versions. Since the rhyme scheme which the poet is using is a b b a, either v. 1292 or v. 1293 must be spurious.

1294. On the adverb "leuger" cf. note on 119.

1311. If the use of the plural of the participle in "les mans besants" is not a scribe's error, it is probably to be explained by analogy with such expressions as "les mans juntes," "genolls ficats," etc.

1342-1344. This is an obscure passage. The dictionary of Salvat defines "sema" (v. 1342) as a "cavern"; "no pas sema" therefore seems to mean: "an open, uncovered spot." Possibly v. 1342 is the complement of the preceding verse, in which case it could be emended by reading "a via" for "havia," "via" being modified by the adjective "sema" (m. "sem"; = small). But even with this emendation the meaning of "la ombra del ver crema" is not evident to the present editor. "Crema" appears to be the third singular present indicative of "cremar" (= to burn), but might also be the present subjunctive from the old infinitive "cremer" (= to fear; cf. Provençal "cremer"); but neither of these words furnishes a satisfactory translation of the expression. In general, the thought of the passage seems to be that the poet here saw "secrets" which he would blush to relate.

1363. The verb "reposar" in this verse, as well as in the Prologue, l. 121, cannot mean "rest," since in each case this meaning would contradict the rest of the sentence. It is another form of "repasar" or "repassar," and the "o" is due to the influence of the preceding labial consonant. Cf. Gröber's *Grundriss* (2nd edition), vol. 1, p. 852, § 25.

1367-1398. The story of Pyramus and Thisbe is related by Boccaccio in the *Amorosa Visione* (Chap. XX, vv. 43-89) in approximately the same number of verses as here. A comparison of texts reveals several points of similarity; with "fugent perde un mentell" cf. *Amorosa Visione*: "un velo lasciava fuggendo"; with "junt a la fontan' a beure" cf. *Amorosa Visione*: "pure a ber venia della fontana"; with "Piramus trist, vengut cuytadament" cf. *Amorosa Visione*: "si vedeva venire Piramo là con sollecita cura," etc.

1405. This verse is possibly a souvenir of Petrarch, *Trionfi*, II^a, 1 (Appel edition):

"Stanco già di mirar, non saçio ancora." *Juvonal*, VI

1406-1413. For the story of Arcita and Palemone see Boccaccio's *Teseide*. The "dos cents cavallers" are the two hundred knights

who fight in the arena at Athens, one hundred on the side of Arcita and one hundred on the side of Palemone. Arcita is the victor, but he dies of injuries received from falling from his horse, and Emilia is married to Palemone; this outcome is referred to in vv. 1412 and 1415. Dido does not appear in Boccaccio's story.

The order of words in verse 1407 does not seem natural in the Romance languages. In the original the verse probably read as follows: "E Arcita ab dos cents cavallers." A careless scribe probably passed over the name inadvertently, then, discovering his error, inserted it without regard to the sense.

1416-1417. The story or custom here referred to has not been found by the editor.

1421. This verse is missing in the Barcelona MS.

1421-1462. In the variety of persons introduced throughout this passage, in the inconsistencies, and in the utter lack of coherence, the text presents a veritable hodgepodge, and must be the work of a careless or ignorant scribe who changed in many places his original text or texts by both substitutions and omissions. In vv. 1421-1423 the poet tells of seeing many men and women who had been rulers in his own time; but of these only one, the Count of Luna, is mentioned by name, and only after an interruption which brings in the names of Cleopatra, Semiramis, Phœbe (?) and the Holy Virgin. The "terzina" in which these latter are mentioned was probably substituted by the scribe in place of one or more "terzinas" in which mention was made of several persons who had died within the memory of the poet, but whose obscurity may have been the cause of the scribe's omitting this part of the poem. V. 1427, which states that the Count of Luna was alone, is inconsistent with what follows in vv. 1428 and 1456, in which he is represented as inseparable from Theseus. Vv. 1430-1441 seem to be out of place, interrupting as they do the poet's comments on the Count of Luna and Theseus. Vv. 1449-1450, 1454-1455 and 1463-1468 could be better understood if placed immediately after vv. 1424-1425. Finally, vv. 1456-1462 form a distinct break in the thought and appear to bear a close relation with v. 1426.

1425. Concerning "Comptessa de Feba" see note on 1463-1468 below.

1427. The Count of Luna here referred to is presumably Álvaro de Luna, whose life and execution (in 1453) made a profound impression upon the minds of his contemporaries and inspired numerous "romances."

See note on 1448.

1428. In the MS. reading of this verse the verb "lexar" lacks a

complement, unless it be that the relative pronoun "qui" is here used exceptionally as direct object. The difficulty might be obviated by reading "qu'i" for "qui"; but in view of what appears to be a repetition of the thought in v. 1451, it is probable that the scribe has accidentally omitted the enclitic object pronoun before the following initial "l"; hence the emendation here adopted.

See the following note.

1448. The infidelity of Theseus here referred to is probably his abandonment of Ariadne for Phædra, which is briefly related in Boccaccio's *Amorosa Visione* (Chap. XXII, 7-24). Just why Theseus is here associated with Count (Álvaro?) de Luna (see vv. 1428 and 1451) is not made clear by the poem in its present abridged state. It may be that Rocabertí had in mind some story of infidelity in Luna's life which recalled to him the above-mentioned incident in the life of Theseus.

1449-1450. Cf. Dante, *Inf.* V, 56-59:

"Che libito fe' licito in sua legge,
Per torre il biasmo, in che era condotta.
Ell' è Semiramis, di cui si legge,
Che succedette a Nino, . . ."

1456. This verse appears to have nothing to do with the story of Cleopatra referred to in the two preceding verses, at least with the reading which has been preserved. Possibly here too a few verses have been lost, although the occurrence of the rather difficult rhyme in "-ici" tends to discredit such a supposition. The chief difficulty with the verse is the proper name "Gilabert." In the Paris MS. the word is underscored (by a later hand?), but not capitalized, and in the Barcelona MS. it is neither underscored nor capitalized, which fact leads one to think that possibly the poet did not write a proper name here, but some word or words giving further details of the story of Cleopatra, and that the scribe of the Paris MS., who was familiar with the common name "Gilabert," entirely misread his original. Further difficulty is offered by the expression "de molt era en l'offici." Possibly here too "era" is likewise a scribe's mistake for "erra" (i. e. "errà"), which would give a smoother and perhaps more intelligible verse.

But if it be assumed that this apparently isolated verse, abruptly introducing as it does a person who, as the Germanic name shows, could hardly have been of Cleopatra's associates, is correct as it stands, then there remains the difficulty of explaining who this Gilabert is. On account of the brevity of the reference it would be impossible to determine this with accuracy. Under the name "Gilabert" the *Diccionari Salvat* (vol. 1, p. 879)

has a brief article on Joan Gilabert Jofré, famous Valencian priest of the second half of the 14th and first half of the 15th centuries and one of the founders of the first asylum for the insane in the world. Rocabertí may be referring to some act of this Valencian priest. Perhaps, however, a more plausible explanation of the reference in this verse, in view of the mention, in the next six verses, of Saint Francis, founder of the Franciscan Order, could be arrived at by supposing that the poet has in mind the English saint Gilbert (12th century), prior of Sempringham and founder of the order of Gilbertine monks.

1463-1468. On account of the title of "Countess" given to "Feba" in this passage, as well as in v. 1425, it is difficult to believe that the person here referred to is the Phoebe of classical mythology, especially in view of the fact that Phoebe has already been assigned a place in the Garden of Love (v. 1248). Nevertheless v. 1465 appears to be an allusion to the deification of Phoebe (i.e., Diana); and in the following verse "Feba," contrasted with Phoebus below with a play on words, certainly means the moon. It is possible that this passage is an allusion to some Italian or Spanish story of the goddess Phoebe or Diana, written in the style of the Middle Ages (hence the title of "Countess"). This hypothesis would also help to explain the reference to Diana in v. 89 (see note).

1488. The "riu Lectes" is, of course, the river Lethe. The spelling with inserted "c" may be due to a scribe's error, or may possibly have been used in some of the Italian or Spanish MSS. which Rocabertí read; and as for the final "s," it is noteworthy that in the fifteenth century Catalan translation of the *Divine Comedy* made by Andreu Febrer (published by Cayetano Vidal y Valenciano, Barcelona, 1878) the form is regularly "Lethes" or "Letes."

It is possible that this verse and vv. 1497-1498 below are a souvenir of Dante, *Purgatorio*, XXVIII, 127-129 (Matilda is explaining to Dante the properties of the river Lethe):

"Da questa parte con virtù discende
Che toglie altrui memoria del peccato;
Dall' altra, d'ogni ben fatto la rende."

But see Introduction, p. 42. It is more probable that Rocabertí is simply making use of the legend of the river Lethe as known to him from classical literature.

1524-1525. The Sancta Sanctorum is the former private chapel of the popes, at the top of the Scala Santa, adjoining the Basilica of St. John of Lateran in Rome. The selection by Rocabertí of the steps of St. John of Lateran as the place from which, in his vision,

he watches the last crowd of lovers pass by suggests that he himself may have witnessed ecclesiastical processions at this spot. See Introduction, p. 8.

1525. The emendation "ressembla·m" for the MS. reading of "ressemblan" is made with some hesitation. The present participle without final "t" is commonly found in Catalan, as in Provençal, but no other example of this form occurs in the MS. of the *Gloria d'Amor*. If in the present case the MS. form "ressemblan" were taken as a present participle forming with "era" a periphrastic past, the verb "ressemblar" would have to be construed as an active verb, and the meaning of the verse would be: "which resembled John of Lateran"; but in view of the explanation of the transformation of things as set forth earlier in the poem (vv. 1172-1183) by Conaxença in answer to the poet's queries, it is probable that Rocabertí wrote: "which, it seemed to me (in my vision), was John of Lateran." For the use of "ressemblar" in the sense of "semblar" in Provençal, see Levy, *Provenzalisches Supplement-Wörterbuch*.

1536. It would be almost futile to attempt to restore the two missing syllables of this verse, since the passage offers no clue to the identity of the person here referred to. In the MS. there is a blank space immediately after "Flor dellir." Whether this blank space is due to the inability of the scribe to read his original, or whether it is due to a desire to conceal the identity of the person who here appears in the vision, it is impossible to determine. Cambouliu gives the verse as follows:

"En flor de llir e vipra blasonant."

In a note on this passage he says: "Les Visconti de Milan avaient une vipère dans leurs armures." There are several reasons for not accepting Cambouliu's emendation: (1) it is not probable that the scribe would have omitted the preposition "en" at the beginning of the verse without leaving a blank space; (2) the missing syllables should certainly be supplied immediately after "dellir" where the blank space occurs in the MS.; (3) the word following the blank space is plainly "empra," not "e uipra" (as Cambouliu apparently read it) which the scribe would have written "e vipra" in conformity with his regular practice of using "v" in initial position for either "u" or "v" and "u" for either letter in the interior of a word.

Del Balzo prints the verse as it occurs in the MS., disregarding, however, the blank space. Sanvisenti, using the Del Balzo text, apparently attempts to emend the text by reading "en pra" for "empra," but he offers no interpretation of the verse.

Defective as the verse is, the meaning seems to be that the lady here referred to borrowed ("empra") the heraldic emblem "Fleur-de-lis" for her coat of arms. In the next verse the poet says that her real name was one peculiarly appropriate to her; that is, she had some such name as "Dolores."

/m s/ s. xv !

For further conjectures regarding this person see Introduction, pp. 9-10.

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 Priam (Rey Priam), 77, 537, 608 (*gloss*).
- Quinta, *see* Claudia Quinta.
- Ralla (La Ralla) (?), 1210.
 Ray (*personified*), 1255.
 Rialla (*personified*), 479.
 Riambau de Vaqueres, 1219.
 Romá, *Prol.* 58; 692, 712, 720, 724.
- Sancta Sanctorum, 1524.
 Sans Marci, *see* Dama Sans Marci.
 Sant Francesch, 1458.
 Sant Pau, 417.
 Satan, 1494.
 Seleuco, 690.
 Sem, 490.
 Semiramis, 1425, 1449.
 Senecha, 122.
 Soffonisba, 729.
 Suspir (*personified*), 478.
- Theseu, 1428, 1443, 1448, 1486, 1505.
 Tisbe, 72, 1367, 1378, 1384, 1389, 1390, 1395, 1397.
 Tripol, *see* Comptessa de Tripol.
 Tristany, 954, 1017.
 Troya, 579, 608 (*gloss*).
 Troyol, 608 (*gloss*).
 Troyol (?), 791.
- Ulixes, 629.
- Vaqueres, *see* Riambau de Vaqueres.
 Venere, *see* Venus.
 Ventadorn, *see* Bernat del Ventadorn.
 Venus (Venere), *Prol.* 110; *Caption II*; 98, 112, 276, 468, 473, 925, 1009, 1285, 1291, 1401, 1468, 1476, 1496.
 Viana, 953, 974, 983.
 Voler (*personified*), 480.
- Xipre, 925.
- Yrena (?), 802, 805.

GLOSSARY

[In the absence of a standard in spelling, as a result of which prosthetic "e" is frequently omitted, and "c" and "ch," "c" (or "ç") and "s" (or "ss"), "g" and "gu," "g" and "j," "j" and "y," "l" and "ll," and atonic "a" and "e" are used interchangeably, a great variety of forms is found in the *Cançoners d'Amor*, as in all Catalan manuscripts of the 15th century. In the following glossary only the normal form of each word, or the form which has been adopted in the majority of Catalan dictionaries, is given in most cases. Words which, in the text as constituted in the present edition, begin with an apostrophe (indicating aphæresis) are to be found under "a" and "e." Accents are here added in accordance with the modern Catalan usage.

Line and verse references are given only for those words which occur not more than four times in the *Gloria d'Amor*. A semicolon separates the references to lines of the Prologue from those to verses of the poem.

The glossary does not include the French and Spanish words which occur in the poem.]

- | | |
|--|--|
| <p>a prep. <i>to, at, in</i>.
 a interj. <i>ah!</i> 248.
 ab, 'b prep. <i>with, by</i>.
 abans adv. <i>formerly; sooner, rather</i> 592, 899, 966.
 abatre a. v. <i>afflict, dishearten</i> 821.
 àbit m. <i>garb, costume</i> 739.
 abraçar a. v. <i>embrace</i> 1393.
 absent adj. <i>absent</i> 924, 1388.
 absentar reflex. v. <i>be absent</i> 991.
 abte, a adj. <i>clever, wise</i> 234, 892.
 abtesa f. <i>cleverness, wisdom</i> 480.
 acabar a. and n. v. <i>finish</i> 200, 398, 538, 1066.
 acassar a. v. <i>chase, pursue</i> 776.
 accellent see <i>excellent</i>.
 acceptar a. v. <i>accept</i> 437, 1298.
 accident m. <i>accident, incident</i> 347, 995.</p> | <p>acetós, a adj. <i>sour</i> Prol. 12.
 acetositat f. <i>sourness</i> Prol. 12.
 ací, 'cí, 'sí, adv. <i>here</i>.
 açó demonstr. pron. n. <i>that</i>.
 acompanyar a. v. <i>accompany</i> Prol. 103, 108; 1519.
 aconortar a. v. <i>console</i> 1337.
 aconseguir a. v. <i>obtain</i> 716.
 acordar n. v. <i>harmonize</i> 1188.
 acórrer n. v. <i>run up, rush</i> 302.
 acort m. <i>harmony, accord</i> 342, 387, 509.
 acostar n. and reflex v. <i>approach</i>.
 acréixer a. and n. v. <i>increase</i> Prol. 48; 447.
 acte m. <i>act</i>.
 actiu, va adj. <i>active</i> 1493.
 actor m. <i>author</i> Captions I and II.
 aculliment m. <i>reception, welcome</i> 196.</p> |
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- acullir** a. v. *receive, welcome* 926, 934.
adjutori, ajutori m. *aid* Prol. 69; 30.
admirar a. v. *amaze, fill with wonder* 938.
adorar a. v. *adore, worship* 253.
advers, a adj. *adverse* 996.
afany, affany m. *suffering, woe* 54, 455, 783, 948.
affectar a. v. *affect, attack* Prol. 16.
affermar a. v. *affirm* 101.
affilar a. v. *sharpen, make long and thin* Prol. 79.
afortunat, da adj. *happy, lucky* 1146.
agre, a adj. *bitter* 33, 1271.
agrò m. *heron* 40.
agror f. *sourness* Prol. 13.
ahon adv. *where* 918.
ajudar a. v. *aid* Prol. 66; 377, 1257, 1330.
ajust m. *adjustment, assemblage* 912.
ajutori see *adjutori*.
alcançar a. v. *reach, attain* 1093, 1137.
alegrar reflex. v. *rejoice* 1030.
alegre adj. *joyful, gay, happy*.
alegría f. *joy, happiness*.
algú, algún, a indef. adj. and pron. *some, any*.
alleujament m. *alleviation* 129, 303.
alleujar a. v. *alleviate* 675, 678.
allí adv. *there* 860.
als indef. pron. *anything else* 239.
alsar a. v. *raise* Prol. 71; 192, 1049, 1218.
alt m. *height, top* 747, 859.
alt, a adj. *high* Prol. 101; 69, 799, 955.
alt, d'alt adv. *up high*.
altre indef. adj. *other*.
amador m. *lover*.
amagar a. v. *hide, conceal* Prol. 76, 78.
amansar a. v. *tame* 967, 1058.
amant m. and f. *lover*.
amar a. and n. v. *love*.
amich m. *friend* 238.
amistança f. *friendship* 1062.
amor m. and f. *love; d'amor in love*.
amorós, a adj. *amorous, in love, lover*.
amparar a. v. *protect, aid* 1106.
amplament adv. *fully* Prol. 122.
ample, a adj. *full, complete, large* Prol. 58; 585.
an see *en*.
anar n. v. *go; reflex. v. go away*.
àngel m. *angel* 189, 894.
angoxós, a adj. *afflicted, distressed* 191, 199.
ànima f. *soul*.
animal m. *animal* 1372.
ànimo m. *mind* Prol. 44.
anomenar reflex. v. *be named* 856.
ans adv. *rather; ans de prep. before; ans que conj. before*.
ansiós, a adj. *anxious* Prol. 18.
antorxa f. *torch* 186.
any m. *year* Prol. 117.
apagar reflex. v. *be extinguished, be appeased* Prol. 37; 123.
aparellar a. v. *prepare* Prol. 64.
aparença f. *appearance, looks* Prol. 9.
aparent adj. *apparent, visible* Prol. 23.
aparer n. v. *appear* Prol. 95; 142, 1248, 1256.
apart adv. *aside, on one side* 1040, 1259, 1427.
apartar a. v. *separate* 483.
apellar reflex. v. *be called* 1475.
apendre a. v. *learn* 222, 616.
apetit m. *appetite, desire*.
aportar a. v. *bring; reflex. v. carry off* 66, 249, 897, 1288.
apassionar a. v. *fill with passion* Prol. 49.
après adv. *after, afterward; prep. after; après que conj. after*.

- aquell**, a demonstr. adj. *that*;
 pron. *that one, he, she*.
aquest, a demonstr. adj. *this*;
 pron. *this one*.
aquí adv. *here* 496.
ara adv. *now* 371.
arbitre m. *judgment, sentence* 723.
arbre m. *tree*.
arch m. *bow* 467, 1033, 1313.
ardent adj. *ardent* 1236, 1462.
ardor m. *ardor, eagerness* 329.
arena f. *sand* 503.
argent m. *silver* 193, 314.
argument m. *proof* 836.
arma f. *arm, weapon* 713, 715,
 1408.
armar a. v. *arm* 591, 1101.
armonia f. *harmony* 976, 977.
arrapar a. v. *seize, catch* 169, 419.
arreglar a. v. *arrange, align* 778,
 955.
arribar n. v. *reach shore, arrive*
 130, 245, 1142.
asprament adv. *bitterly* 1061.
aspre, a adj. *bitter*.
aspredat f. *bitterness* Prol. 10.
assats adv. *very, quite* Prol. 102.
assegurar a. v. *make sure* Prol.
 103.
atal indef. adj. *such* Prol. 95.
atançar reflex. v. *linger* Prol. 27;
 1202.
atényer a. v. *attain* Prol. 21.
atorgar a. v. *grant* 460.
atreuiment m. *boldness* 161.
aturar n. and reflex. v. *delay,*
remain, abide.
atzur m. *azure* 313.
auçell, **auçell**, **auzell** m. *bird*
 Prol. 36; 294, 1127, 1187.
augmentar a. v. *increase* 436.
avant adv. *forward* 400, 493,
 525, 558.
avis m. *opinion* 188.
avorrir a. v. *hate, despise* 432,
 457.
axí adv. *thus, so, as*.
ay interj. *Oh!* 1005, 1389.
aygua f. *water* Prol. 36, 118.
aymia f. *sweetheart, lady-love* 32,
 556, 874, 965.
ayre m. *air* Prol. 47.
aytal indef. adj. *such* 888.
banda f. *band, bend* (heraldry)
 1104.
bandejar a. v. *exile* 1459.
barat, a adj. *cheap, mean, slight*
 240.
bastar n. v. *suffice, be able*.
batalla f. *battle, strife* Prol. 36.
batiment m. *beating* 1058.
be, **ben** adv. *well*.
bell, a adj. *beautiful, fine*.
bellament adv. *beautifully* 988.
bellesa f. *beauty* Prol. 23, 61,
 90.
benefici m. *benefit, profit* Prol.
 113.
beneir a. v. *bless, praise* 1215.
beneventurat, **da** adj. *blessed,*
happy Prol. 97.
benignitat f. *kindness* Prol. 107.
besar a. v. *kiss* 1311.
beure n. v. *drink* 1372.
bisbe m. *bishop* 608 (gloss).
blanch, **ca** adj. *white* Prol. 81;
 1103, 1196, 1460.
blasmar a. v. *blame, reproach*
 719, 833.
blasonar n. v. *blazon, use heraldic*
language 1536.
bocha f. *mouth* Prol. 79.
bon, a adj. *good*.
bonança f. *calm, ease* 92.
bosch m. *wood, grove* 1366.
boyra f. *mist, fog* 565.
braç, **bras** m. *arm* Prol. 84;
 468, 1096, 1142.
brau, **va** adj. *wild* 775, 1058.
breument adv. *for a short time*
 1433.
brut, a adj. *brutal, low* 233,
 1379, 1417, 1498.
brutal adj. *brutal, carnal* 901,
 1454.

burlar a. v. *deceive*; n. v. *joke* 581, 1503.

c' see *que*.

cabell m. *hair* 185.

cabre n. v. *fit, have room* 1265, 1447.

cade indef. adj. *each* 1468.

cadira f. *chair, seat* 484.

calitat f. *quality, nature* Prol. 93.

callament m. *silence* 818.

callar a. v. *keep silent*; n. v. *become silent*.

camí m. *road, way*.

caminar n. v. *walk on* 1341.

cançó f. *song* 190, 984, 1066, 1189.

cándit, da adj. *white, snowy* Prol. 75, 83.

cansar a. v. *tire, fatigue* 43, 172, 945, 1200.

cant m. *singing, song*; *canto*.

cantar a. and n. v. *sing*.

cap m. *head* 185, 512.

car, a adj. *dear* 1296.

car conj. *for, because*.

cara f. *face*.

carmesí, na adj. *crimson* 528.

carn f. *flesh*.

carrer m. *road* 1147.

carrera f. *avenue* Prol. 69.

cas m. *case, accident* 246, 676.

casa f. *house* 926.

cascú, cascún, a indef. adj. and pron. *each*.

cassa f. *hunting, chase; game, prey* 774, 1121.

castedat f. *chastity* Prol. 57.

castell m. *castle, palace*.

catiu, va m. and f. *captive* 724, 732, 902.

caure n. v. *fall* Prol. 22; 263, 607, 1377.

causa f. *cause*.

cavall, m. *horse* 588.

cavaller m. *knight* 1101, 1346, 1351, 1407.

cayrar a. v. *square* 311.

cech, sech, ca adj. *blind* 95.

cegar, segar a. v. *blind* 453.

cel m. *heaven*.

cell, sell, a demonstr. pron. *that one, he, she*.

cella f. *eyebrow* Prol. 77; 637, 1394, 1516.

cent num. *hundred* 1407.

ceptre m. *scepter* 463.

cerca, cerca de prep. *near* 626, 940, 1046, 1120.

cercar a. v. *seek*.

cercle m. *circle, arch* 799.

cert, sert, a adj. *certain, sure*.

cert, de cert, per cert adv. *surely, plainly, indeed*.

certitud f. *certainty* Prol. 59.

cervo, servo m. *deer* 775.

cinta f. *belt, enclosure* 526.

cinyell, sinyell m. *cord worn around the waist by monks* 1460.

clamar n. v. *cry out, complain* 257.

clar, a adj. *clear* Prol. 103; 895.

clarament adv. *clearly*.

clarejar a. v. *enlighten*; n. v. *shine, gleam* 334, 636, 1435.

claror f. *brightness* 442.

clavisín m. *clavacin, harpsichord* 1131.

clement adj. *clement, kind* 1284.

clos m. *enclosure, field* 745.

cloure a. v. *close* 805.

ço, so demonstr. pron. n. *that*.

cobejança f. *covetousness* 1449.

cobejar a. v. *covet* 890, 904.

cogitació f. *meditation* Prol. 40.

cogitar a. v. *meditate upon* 92, 1514.

coll m. *neck* Prol. 83.

color f. *color* Prol. 11; 187, 474, 1049.

colp m. *blow* 1105.

com, con adv. *as, like*; conj. *as*.

combatre a. v. *beat; afflict* 61, 378.

comedia f. *comedy* Captions I and II.

- començador** m. *beginner* 696.
començament m. *beginning* Prol. 26.
començar n. v. *begin*.
comiat m. *leave, farewell* 1339.
companya f. *company, association*.
compendre, comprendre a. v. *understand; comprise*.
compensa f. *reward, recompense* 1445.
complanta f. *complaint* Prol. 44; 107, 782, 971.
complányer reflex. v. *complain* 74.
complaure n. v. *please, be obliging* 829.
compliment m. *fulfillment* 261, 935.
complir a. v. *fulfill*.
compondre reflex. v. *compose one's self* 1071.
comportar a. v. *permit, allow* 612, 1480.
comprar, a. v. *buy* 916.
comprendre see **compendre**.
comptar a. v. *count; tell, relate* 37, 643, 758, 1336.
compte m. *count* 1427, 1451.
comptessa f. *countess* 1231, 1425, 1463.
con see **com**.
con prep. *with*.
concebre reflex. v. *be conceived* Prol. 16.
concellar a. v. *advise* 1477.
concepte m. *conception* 867.
condició f. *condition, nature* Prol. 22.
conduhir reflex. v. *betake one's self* 136.
conexença f. *knowledge, acquaintance* 255.
conéixer a. v. *know, recognize*.
confessar a. v. *confess, declare* Prol. 68.
confondre a. v. *confuse, confound* 941.
conform, conforme, a adj. *like, in conformity with*.
confort, m. *comfort* 848, 1257.
confortar a. v. *comfort, encourage* 570, 1291.
congoxa f. *woe, grief* 787.
congoxar n. v. *suffer, be afflicted* 344.
conort m. *consolation* 202, 386, 1262, 1404.
consentir a. v. *consent to, grant, permit*.
conservar a. v. *preserve* 919.
consolació f. *consolation* Prol. 105.
constrényer a. v. *constrain* 839.
constreta f. *constraint* 568.
contemprar n. v. *contemplate, muse* Prol. 82; 414, 638, 1245.
content, a adj. *contented, happy* Prol. 80; 885, 887, 908.
contentament m. *satisfaction* Prol. 99.
contentar a. v. *content, satisfy*.
continent m. *countenance, face, expression* 541, 986, 1020.
continent adj. *moderate, temperate* Prol. 41.
continuament adv. *continually* Prol. 3.
continuar a. v. *continue* Prol. 54; 973.
contra, contra de prep. *against*.
contradir a. v. *contradict* 216.
contrari, a adj. *opposite, contrary* Prol. 15; 1075.
contrast, m. *contrast, antithesis* 866, 1260, 1540.
contrastar n. v. *resist* 997, 1324.
contres m. pl. *contrabasso* 509.
copdiciós, a *covetous, tempting* Prol. 80.
cor m. *heart*.
coratge m. *anger* 1016.
córrer n. v. *run* Prol. 56, 118; 743, 1034.
corrupte, a adj. *corrupt, injured, broken* 898, 1267.

- cors**, **cos** m. *body*.
cortés, **a** adj. *polite* 658.
cortesá, **na** adj. *courtly, elegant* 653.
cortesía f. *courtesy, politeness* 210, 234.
cos m. *pageant, procession* 955.
cos see **cors**.
cosa f. *thing*.
costá prep. *near, touching* 238.
costum m. *habit, action* 680.
covenir n. v. *be fitting, be necessary* Prol. 25; 721, 969, 1027.
crear a. v. *create* 11, 14.
créixer n. v. *grow, increase* 69, 1140.
cremar a. and n. v. *burn* (? v. 1344).
crescudá f. *increase, mass* 529.
crespí m. *thistle* 594.
creure a. v. *believe*.
cridar a. v. *cry; call; n. v. cry out*.
crit m. *cry, shout, uproar*.
cruel adj. *cruel*.
crueltat f. *cruelty* 208, 257, 359.
cubert m. *covered spot, bower* 1032.
cubrir a. v. *cover* 100, 443, 1196.
culpable adj. *blameworthy, guilty* 227.
culpar a. v. *blame, accuse* 848.
cupiditat f. *cupidity* Prol. 19.
cura f. *cure* Prol. 105; 577, 917.
curar n. v. *be cured, recover* 911.
curial adj. *ecclesiastical, priestly* 987.
custuma f. *habit, custom* 881.
cuydar n. v. *think* 179.
cuytadament adv. *quickly, hastily* 1375, 1542..
cuytar a. v. *worry, afflict*.

dama f. *lady, woman* 264, 392, 1315.
dampnar a. v. *damn, sentence* 1224.
dampnatge m. *damnation, everlasting punishment* 1401.

dan m. *damage, injury; pain, woe*.
dansa f. *dance* 1037, 1211.
dansar n. v. *dance* 499, 889, 1037, 1206.
dar a. v. *give*.
darrer, **a** adj. *last* Prol. 65; 1169.
de prep. *of, from, etc*.
debat m. *debate, contention* 402.
debatre n. v. *dispute, argue* 687.
decahiment m. *fall, decline* 26.
decaure n. v. *fall off, diminish* 267.
decebre a. v. *deceive* Prol. 23.
declinar reflex. v. *decline, sink* 25.
decontinent adv. *immediately* 192, 197, 317, 332.
deessa f. *goddess* Prol. 69.
deffallir n. v. *fail; die* 235.
deffalt, **a** adj. *defective, deficient* 891.
deffendre a. v. *defend; forbid, close* 180, 183, 213, 226.
deffensar reflex. v. *defend one's self* 1317.
delectació f. *enjoyment, delight* Prol. 83.
deliberar a. v. *weigh, ponder, contemplate* Prol. 51; *Captions I and II*; 126.
delicat, **da** adj. *delicate, exquisite* Prol. 82.
delit m. *delight, joy, happiness*.
delitable adj. *delightful, enjoyable, happy* 155, 803, 960, 1173.
delitar a. v. *delight, please*.
delitós, **a** adj. *delightful, pleasing*.
demanar a. v. *ask for, demand* 704, 874.
demés indef. adj. *other, the rest of* Prol. 34; 55, 501.
demostrar a. v. *show, evince*.
denegar a. v. *deny, refuse; repudiate* 269, 742, 1045.
dengú, **na** indef. adj. *no, not any* Prol. 85.
dent f. *tooth* Prol. 82.

- departiment** m. *departure* 1027.
departir a. v. *remove*; n. and reflex. v. *depart* Prol. 26; 339, 734, 1513.
deport m. *sport, amusement, delight* 206, 520, 927.
depravar a. v. *corrupt, vitiate* 930.
derrocar a. v. *overthrow, conquer* 1016, 1106.
desabitar a. v. *abandon* Prol. 51.
desalt m. *disgust, displeasure* 957.
desamar a. and n. v. *fail to love* 828, 836.
desamparar a. v. *abandon, forsake* 524, 1008.
desastrat, da adj. *wretched, miserable* 1383.
desavançar n. v. *remain stationary* 94.
descendencia f. *descent, lineage* 725.
descendre n. v. *descend* 747.
descollar a. v. *uncover (the neck)* 676.
desconexença f. *ingratitude* 1273, 1355.
desconéixer a. v. *be ungrateful toward, disavow*; n. v. *be ungrateful*.
desconfortar reflex. v. *be discouraged* 989.
desconortar a. v. *sadden* 324.
desconsolar a. v. *dishearten* 1004.
descreure reflex. v. *dissuade one's self* 1141.
descriure a. v. *describe* Prol. 61; Caption I; 425.
descuydar a. v. *relieve from care* 1405.
desdeny m. *scorn* 233.
desdenyós, a adj. *scornful, disdainful* 479, 819.
desena f. *decade, ten* 804.
desert, a adj. *deserted* Prol. 52; 177.
desexir reflex. v. *depart* Prol. 20.
desfavor m. *disdain, scorn, contempt* 32, 36.
desfavorir a. v. *disfavor, despise* 550.
desí adv. *from here* 311, 1459, 1540.
desig m. *desire, longing, eagerness*.
desigar a. v. *desire, long for*.
desigós, a adj. *desirous, eager* Prol. 46; 6, 735, 1368.
desir, m. *wish* 574.
desleyal adj. *disloyal, unfaithful* 561, 1448.
desliurar a. v. *free* 260.
desliure adj. *free* 789, 994.
desmentir n. v. *give the lie, dissemble* 1437.
desminuhir a. v. *diminish* Prol. 66.
despert, a adj. *awake* 641, 993.
despertar a. v. *awaken, arouse*; reflex. v. *awake* Prol. 18; 25, 323.
desplaure n. v. *displease* 359.
dessaborir a. v. *render tasteless* Prol. 14.
dessemblant adj. *dissimilar* 876.
dessús adv. *above* 126.
destre, a adj. *right* 814.
desventura f. *unhappiness* 248.
desventurat, da adj. *unhappy* 1005.
deu m. *god*.
deu num. *ten* 186.
deure a. v. *owe; have to, must*.
devallar n. v. *drop, droop* Prol. 84.
devant prep. *before*.
devers prep. *toward* 814, 1278.
devoció f. *devotion; fullness (?)* Prol. 86.
devot, a adj. *devout, pious* 717, 741, 1284, 1458.
devotament adv. *piously, with reverence* 1166.
deytat f. *divinity* Prol. 4; 253.
día m. *day* 3, 969, 1417, 1468.

- diable** m. *devil* 946.
dictat m. *lay, song, ditty* Prol. 122; 49, 756, 832.
diferença f. *difference* 942.
different adj. *different* 301.
difficil adj. *difficult* Prol. 41.
difformar reflex. v. *become disfigured* 1498.
difforme, a adj. *deformed, depraved* 922, 1279.
digne, a adj. *worthy* Prol. 108; 1233.
dins prep. and adv. *in, within*.
dintre adv. *within* 150.
dir a. v. *say, tell, relate*.
discernir a. v. *catch sight of* 1116, 1245.
disciplinar a. v. *impose as discipline* 1462.
discordar n. v. *be discordant* 509.
discret, a adj. *discreet* 404, 905, 987.
dispensar a. v. *excuse* 256.
dissimular a. v. *dissimulate* 482.
dit m. *finger* Prol. 86; 408.
dit m. *saying, word* 1298.
divers, a adj. *various, different*.
diversament adv. *in various ways*.
diví, na adj. *divine*.
divinal adj. *divine, priestly* 1459.
do m. *gift* 101.
doblar a. and reflex. v. *double* 207, 327, 559, 842.
dol m. *grief, woe*.
dolç, a adj. *sweet, soft*.
dolor f. *pain, grief, affliction*.
dolorós, a adj. *painful, sorrowful*.
dolre n. and reflex. v. *grieve, suffer* 56, 57, 849.
dona f. *lady, woman*.
donar a. v. *give, grant*.
donchs adv. *hence, and so*.
donzella f. *maiden, miss*.
dormir n. v. *sleep* 468, 993.
dos num. *two*.
drap m. *cloth* 184.
dressar a. v. *raise, set forth* 399.
dret m. *right* 886.
dret, a adj. *straight; real; right; righteous*.
dret adv. *straight* 1129.
dubitar n. v. *doubt, fear* Prol. 73, 83.
dubtança f. *fear, hesitation* 1486.
dubtar a. v. *fear, suspect; n. v. hesitate*.
dubte m. *doubt* 1170, 1253, 1435.
duch m. *duke* 1409.
duptós, a adj. *doubtful, uncertain* Prol. 65.
durable adj. *lasting* Prol. 114.
durar n. v. *endure, last* 295, 878, 915, 1440.
e conj. *and*.
é interj. *behold* 323, 437, 1451.
eclipsament m. *eclipse, decline* 1025.
effecte m. *effect, act* Prol. 58; 869, 1115.
egualtat f. *equality* 358.
el, 'l, lo, l' m. sg.; la, lla, l' f. sg.; los, 'ls m. pl.; las, les f. pl.; def. art. *the*.
el see **ell**.
elevant a. v. *raise, elevate* 218.
ell m. sg. nom.; **ella** f. sg. nom.; **li** m. sg. dat.; **li**, 'll f. sg. dat.; **lo**, 'l, l', **ell** m. sg. acc.; **la**, l', **le·n** (= **la ne**) f. sg. acc.; **lo**, 'l n. sg. acc.; **ell**, **el** m. sg. with prep.; **ella** f. sg. with prep.; **ells** m. pl. nom.; **lis**, **los**, 'ls m. and f. pl. dat.; **los**, 'ls m. pl. acc.; **las**, **les** f. pl. acc.; **ells** m. pl. with prep.; **elles** f. pl. with prep.; per. pron. *he, she, etc.*
ella see **ell**.
emprar a. v. *borrow* 1536.
empresa f. *enterprise, undertaking* 1171.
en, **an**, 'n prep. *in*.
enamorar a. v. *enamor*.
encavar reflex. v. *be stored up, lie concealed* 85.

- encegar** a. v. *blind* 442, 740, 1289.
encendre a. v. *incense, inflame*.
enclinar see *inclinat*.
enfalagar a. v. *dazzle, confuse* 411.
enfermar n. v. *weaken* 103, 661.
enganar a. v. *deceive* 622.
enginy m. *instrument* 976.
enlassar a. v. *entwine* 1029.
enramar a. v. *cover, obscure* 565.
ensempe adv. *together*.
entendre a. v. *understand* 649.
entendre m. *understanding, mind, attention*.
enteniment m. *mind, intelligence, understanding, comprehension*.
entorn de, al entorn de prep. *about, round about*; **al entorn** adv. *round about* 141, 440, 472, 590.
entrada f. *entrance* 183, 1159.
entrar, intrar n. v. *enter*.
entre prep. *between, among*.
entrellessar a. v. *interweave* 441.
enuig m. *displeasure; suffering*.
enujós, a adj. *displeasing, unpleasant* Prol. 51; 1387.
enuyt m. *worry, distress* 455.
enveja f. *envy* 1457.
errar n. v. *err* 211, 651.
escachs m. pl. *draughts* 1036.
escalfar a. v. *heat, warm* 1467.
escapar n. v. *escape* 489.
escoltar n. v. *listen* 125, 496.
escrit m. *inscription, writing* 799.
escriure a. and n. v. *write*.
escur, a adj. *dark* 777.
escusar a. v. *excuse* 868.
esforç m. *effort, strength* 1070.
esforçar reflex. v. *attempt* Prol. 34.
esguard m. *look, glance*.
esmaginar a. v. *imagine, picture, recall* 5.
esmarrit, da adj. *frail, languid* 514.
esmayar reflex. v. *faint, falter* 1232.
esmena f. *reparation, amends* 106.
esmersar reflex. v. *be employed, pass* 998.
esmortir n. v. *swoon* 141.
espant m. *fright, horror* 598, 995, 1419.
espantable adj. *frightful, horrible* 589, 619.
espantament m. *fear, horror* 1105, 1377.
espantar a. v. *frighten, horrify*; n. and reflex. v. *be horrified; be amazed* 109, 345, 1466.
espasa f. *sword* 1380, 1398.
espai m. *space* Prol. 80.
esperança f. *hope* Prol. 45, 63; 19.
esperar a. v. *hope for* 62.
esperiment m. *experiment, act* 685.
espirar n. v. *emanate* 628.
espirit m. *spirit; mind; courage; shade*.
esposa f. *wife* 710.
esquadra f. *squad, throng* 1116.
esquersar a. v. *tear* 1373.
esquivar a. v. *avoid, shun* 884.
estable adj. *stable, fixed* 81, 762.
estament m. *condition, position* 673, 1444.
estar n. v. *be, stand*.
estat m. *state, position, rank* 288, 644, 1422.
estatge m. *abode* 621.
estel m. *star, planet* 1025.
estela f. *star* 635, 1432.
estendre reflex. v. *be diffuse, be long* Prol. 89.
estil m. *style* 426.
estorta f. *distortion, alteration* 800.
estrada f. *road, way, avenue* 584, 1161, 1517.
estrany, a adj. *strange, remarkable*.

- estrényer** a. v. *press*; n. v. *strive* Prol. 10; 406, 873.
estudi m. *effort, persistency* Prol. 34.
etern, a adj. *eternal* 808.
eternal adj. *eternal, everlasting* Prol. 109; 518, 913, 1492.
eternal adv. *eternally* 668.
excellent, accellent adj. *excellent* 543, 545.
exercir a. v. *exercise, practice* 774.
exir n. v. *go out, go forth, come forth* 277, 736, 1164.
extrem m. *extreme* 521, 1249.
extrem, a adj. *extreme* 607.
- fácil** adj. *easy* Prol. 26, 27.
fácilment adv. *easily* 906, 1442.
factura f. *doing, affair* 9.
fallir n. v. *fail, be lacking; decline*.
falló, na adj. *angry, rancorous* 1050.
fallonía f. *anger* 751.
fals, a adj. *false* 1344.
falta f. *failing, fault* 215.
fama f. *fame, reputation* 754, 834, 1074.
fantasme f. *phantom* 1434.
fantesía f. *fancy, fantasy* 232.
fantesiar n. v. *be capricious* 470.
fartar a. v. *satiate, fill* 898.
fat, a adj. *insipid* 904.
fatiga, fatiga f. *fatigue, suffering* Prol. 106; 857.
faula f. *fiction, story, tale* 1275, 1297.
fe f. *faith, credence* Prol. 31; 1452.
feba f. *moon* Prol. 77.
fel adj. *faithful* 357.
femení, na adj. *feminine* 1537.
femeni[l] adj. *feminine* 157.
fényer reflex. v. *feign to be* 669.
fer a. and n. v. *do, make*.
ferida f. *wound* Prol. 29.
ferir a. and n. v. *strike* 676, 1107, 1317.
- ferm**, a adj. *solid, firm, constant* 763, 843, 1434, 1440.
festa f. *joy; diversion; celebration; jest, mockery*.
festejar n. v. *rejoice* 501.
fi m. and f. *end, conclusion, result*.
fi f. *faith (?)* 608 (gloss).
fi, na adj. *fine, perfect* 466, 1044, 1131.
ficar a. v. *fix, bend* 1279.
ficció f. *fiction* Prol. 31; 614, 1506.
ficte, a *feigned, fictitious* 972, 1434.
figura f. *face, countenance*.
flat m. *net* 1509.
fill m. *son*.
fill m. *file* 776.
filla f. *daughter* Prol. 62; 710.
final adj. *final, ultimate* 489, 520, 659.
finalment adv. *finally* 733.
finar a. and n. v. *finish, end*.
finir a. v. *finish*; n. v. *die* 97, 792.
finit, da adj. *finite* 669.
fins conj. *until*; prep. *as far as*.
fisich m. *face, countenance* 684, 691.
flach, ca adj. *weak* 1331.
flama f. *flame*.
flor f. *flower*.
florir n. v. *bloom* 538.
flota f. *crowd, mass* 1422.
fium m. *river* 626, 967, 1179, 1360.
foch m. *fire*.
foll, a adj. *mad, insane* 38, 471, 1324.
follament adv. *madly* 381.
follía f. *madness* 209.
font f. *fountain* 73, 1367.
fontana f. *fountain* 1372.
foragitar a. v. *drive away, expel* Prol. 63; 487.
força f. *force, power, strength*.
forçadament adv. *per force, forcibly* Prol. 55; 120.

forçar a. v. *force, compel, make necessary.*

forest f. *forest* Prol. 70.

forma f. *form, shape.*

formar a. v. *form* 877.

fornir a. v. *furnish, equip* 875.

fort adj. *strong, great, excessive.*

fort adv. *much, greatly, strongly.*

fortuna f. *fortune; misfortune.*

fortunal adj. *favoring, favorable* 85, 406.

fortunat, da adj. *happy* 830.

fosch, ca adj. *dark* 27, 1250.

fossa f. *ditch, trench* 585.

frágil adj. *fragile* Prol. 113.

fret, da adj. *cold* 1329, 1466.

freturar impers. v. *be necessary* 854, 872.

f[r]ont f. *forehead* Prol. 76.

fruyt m. *fruit* Prol. 11; 447, 454.

fugir a. v. *put to flight, drive away; n. v. flee.*

fulla f. *leaf* 66, 472.

furor m. *anger, rage* 1059.

furtar a. v. *steal* 305.

fusta f. *sloop* 859.

genoll m. *knee* 1279.

gent f. *people, crowd.*

gentil adj. *pleasing, gracious; courteous, noble.*

gentilesa f. *courtesy* 1167.

gessemí m. *jasmine* 440, 1029.

gest m. *face, countenance, expression.*

giny m. *practice, skill* 774.

girar a., n. and reflex. v. *turn, turn around.*

gloria f. *glory, glorification; happiness, pleasure.*

glorificar n. v. *glory* 518.

gloriós, a adj. *glorious; happy* 1228, 1320, 1502.

gonyar n. v. *win, profit* 1544.

gosar n. v. *rejoice; dare* 625, 639.

governar a. v. *govern, rule* 1423.

gracia f. *favor, pardon* 1011.

graciós, a adj. *gracious; graceful* Prol. 82; 1069.

gran adj. *great, large, long.*

grat m. *pleasure, delight.*

greu adj. *grievous, sad* 239, 1395.

greument adv. *grievously* 706.

grosseria f. *coarseness, vulgarity* Prol. 85.

guarda f. *guard* 811.

guardar a. v. *look at* 635, 1115.

guarir n. v. *be healed, recover* Prol. 29; 46, 88, 151.

guastar a. v. *spoil; reflex. v. be wasted* 613, 866, 1153.

gufa f. *guide.*

guiscarda f. (see note on v. 500) 500, 1038, 1209 (gloss).

gust m. *taste* 447.

habitar n. v. *dwell* Prol. 3; 519.

haver a. v. *have; hold, consider;*

haver de (with inf.) *must;*

haver a (with inf.) *have to;*

impers. v. *there is, etc.; with inf., forms future.*

hi see **y.**

hic adv. *here* 934, 1510.

ho, o (see note on v. 58), **u** (combined with **no**) demonstr. pron. n. *this.*

hoc adv. *yes* 619.

home, ome m. *man.*

hon, hond see **on.**

honor m. *honor.*

hora f. *hour* Caption I.

hojr see **oyr.**

hull see **ull.**

humá, na adj. *human* Prol. 74, 91; 655, 740

humil adj. *humble.*

humilitat, humiltat f. *humility, meekness* 1015, 1283.

humilment adv. *humbly* Prol. 100; 1012, 1067.

i see **y.**

ignorar a. v. *be ignorant of; n. v. be ignorant.*

- imatge, ymage f. *image, form*; *idea* Prol. 87; 326.
 imperi m. *imperial power* 1455.
 imperial adj. *imperial* 602, 1450.
 incert, a adj. *uncertain* 19, 787, 1150.
 inclinació f. *inclination* Prol. 16.
 inclinar, enclinar a. v. *incline, bend, urge, cause*.
 incompreensible adj. *incomprehensible* 615.
 indignament adv. *ignobly, unbecomingly* 217.
 indigne, a adj. *unworthy, base* 1308.
 infant m. or f. *child* 187, 1186.
 infel adj. *unfaithful, faithless* 356.
 infinit, da adj. *infinite* 669, 759, 1033, 1409.
 inflamar a. v. *inflamm* 1329.
 inflar a. v. *elate* 1016.
 influhir a. v. *communicate, inspire* 783.
 informar a. v. *inform* Prol. 106.
 ingrat, a adj. *ungrateful*.
 ingratitude f. *ingratitude* 605, 613, 1289.
 injuria f. *injury, harm* Prol. 114.
 innot, a adj. *unknown, strange* 785.
 insentible adj. *imperceptible* 1179.
 insigne adj. *renowned, famous* 428, 485, 1235.
 instrument m. *instrument* Prol. 49.
 intellectiu, va adj. *intellectual* 900.
 intenció f. *intention* 375.
 intrar see *entrar*.
 invocar a. v. *call upon* Prol. 68.
 ira f. *wrath, anger* 504, 620, 1015.
 istoria f. *story, legend* 312, 1035.
 ja adv. *now*.
 jamás adv. *ever; never*.
 jaquir a. v. *leave, abandon* Prol. 32.
 jardí m. *garden*.
 jatsia conj. *although* 1306.
 jaure n. v. *lie* 1538.
 jo, yo sg. nom.; me, 'm, m' sg. dat.; me, mi, 'm, m' sg. acc.; mi sg. with prep.; nos pl. nom.; nos, 'ns pl. dat.; 'ns pl. acc.; nos pl. with prep.; per. pron. *I, etc.*
 joch m. *play, game* 502, 1186.
 jorn m. *day*.
 jove adj. *young*.
 jovent m. *youth* 380, 998, 1430.
 joventut f. *youth* 1431.
 joyós, a adj. *joyous, merry* 811.
 judici m. *judgment* 1360.
 jugar n. v. *play* 1033, 1204.
 juntura f. *joint; limb* 654.
 júnyer a. v. *join*; n. v. *arrive* 143, 653, 1154, 1372.
 jurar n. v. *swear* 1511.
 just, a adj. *just, righteous*.
 justar a. v. *join together, assemble* 67, 595, 750.
 justicia f. *justice* 524.
 jutjar a. v. *judge, sentence* 1519.
 l', 'l see *el and ell*.
 la adv. *there* 864, 1336.
 la see *el and ell*.
 lach m. *lake* 45.
 lagrema f. *tear* 707.
 lagrimar a. v. *weep over, pity*; n. v. *weep* 1275, 1399.
 lahón interrog. adv. *where* 573.
 lançar a. v. *hurl; utter; reflex.* v. *rush* Prol. 42; 13, 337, 1417.
 larch adv. *long, deep* 676.
 las, a adj. *weary, woeful* 727, 1376, 1392.
 las interj. *alas!* 515, 1384.
 latí, na adj. *Latin* 859.
 lavors adv. *then* 1043.
 lay m. *lay* Prol. 44; 780, 1189.
 legir a. and n. v. *read*.

lehó m. *lion* 1058, 1370.
le·n see **ell**.
leny m. *boat* 405.
les, a adj. *injured, hurt* 1169.
leuger adv. *easily* 1294.
levadís, **pont levadís** m. *draw-bridge* 135.
levar a. v. *remove* Prol. 13.
lexar a. v. *leave, abandon, leave aside; let, allow; n. and reflex. v. stop, cease*.
ley f. *law* 206, 356, 602, 1450.
leyal adj. *loyal, faithful* 918, 1093, 1229.
leyal adv. *loyally, faithfully, truthfully* 119, 124, 886, 1446.
leyalment adv. *loyally, faithfully* 259, 1076.
leyaltat f. *loyalty, fidelity* 620, 1265, 1301.
li see **ell**.
liberalment adv. *liberally, freely* 796, 1065, 1321, 1354.
libertat f. *liberty, freedom* Prol. 52; 421, 1287.
libre m. *book* 1035.
lícit, a adj. *permissible, just* 869.
lícitament adv. *permissibly, justly* Prol. 112, 120.
liga f. *league, alliance* 855.
ligar a. v. *bind, weave* 441.
liurar a. v. *free* 1011.
·ll see **el** and **ell**.
lla see **el**.
llur see **lur**.
lo see **el** and **ell**.
loch m. *place, spot*.
logich m. *logic* 1482.
lohar a. v. *praise* 495.
lonch, **long**, a adj. *long* Prol. 30; 185, 768, 1147.
lor m. *laurel* 1250.
·ls see **el** and **ell**.
lur n. v. *shine, gleam* 333.
lum m. and f. *light*.
luny, a adj. *far* 202.
luny (de **luny**) av.d *from afar* 903.

lunyar n. and reflex. v. *move away, depart*.
lur, **llur** pos. adj. *their*.
luytar n. v. *wrestle; struggle* 699, 1036.
ma f. *hand*.
ma see **mon**.
macha f. *bruise, crushing grip* (? see note on v. 1121) 1121.
madama f. *madam* 1022.
magrentí, **na** adj. *thin, emaciated* 1460.
major adj. comp. *greater*.
mal m. *evil, woe, affliction*.
mal, a adj. *bad*.
malalt, a adj. *sick, afflicted* Prol. 50; 457, 674, 687.
malaltia f. *malady, distress* Prol. 28; 456.
malaut, a adj. *sick, ill* Prol. 43.
maldir a. v. *speak ill of, slander; curse* 229, 341.
malgrat de prep. *in spite of* Prol. 88.
manament m. *command* 1328.
manar n. v. *command, order* 277, 840.
manera f. *manner* 265.
mansar a. v. *tame, subdue* 1015.
mantell m. *mantle, robe* 1371, 1373.
manya f. *cunning, artifice* 679.
mar m. and f. *sea*.
maravella f. *marvel, wonder; amazement*.
maravellar a. v. *fill with wonder, amaze; reflex. v. marvel*.
maravellós, a adj. *wonderful* Prol. 77.
marina f. *seashore, beach* 503, 1142.
martir m. *martyrdom, suffering* 498.
mas, **mes** conj. *but*.
massís, a adj. *solid* 314.
matar a. v. *kill* 205, 709, 1380.
may adv. *never; ever*.

- me** see **jo**.
medecina f. *medicine, remedy* Prol. 30.
melodía f. *melody* 291.
melodiós, a adj. *melodious* 491.
memoria f. *memory; mind*.
menar a. v. *lead, bring on* 50, 70, 1044.
menta f. *mention, reputation, renown* 98.
mentar a. v. *mention* 58.
mentre que conj. *while* Prol. 117.
menys adv. *less* 169, 651.
meréixer a. v. *deserve* 603, 810.
mèrit m. *merit, reward* 604, 1493, 1499.
mes adv. and indecl. adj. *more, most*.
mes see **mas**.
mesclar a. v. *mingle* 1154, 1325.
mester m. *need, requirement* 243.
mestressa f. *mistress* 515, 599, 1041.
mesura f. *measure, moderation* 475, 866, 1217.
meteix adv. *likewise* 879.
metre a. v. *put; reflex. v. betake one's self; begin*.
meu, **mfa** pos. adj. *my*.
mi pos. adj. *my* 1507.
mi see **jo**.
mig m. *middle, midst* 270, 585, 817, 1208.
mig, a adj. *middle, mid* 127.
mig prep. *in the middle of* 464.
milá m. *kite (bird)* 1121.
millor adj. comp. *better; best*.
mils adv. comp. *better, more; best, most*.
mfnim, a adj. *least* Prol. 59.
ministrer m. *minstrel* 508.
mirable adj. *admirable, wonderful* Prol. 71.
mirador m. *belvedere* 445.
mirar a. v. *look at, see; n. v. look*.
misericordia f. *pity* 523.
misteri m. *mystery* 597.
mitjá m. *medium* Prol. 14.
mittigar a. v. *mitigate, lessen* Prol. 115.
molt, a adj. *much; pl. many*.
molt adv. *much, very, greatly*.
moment m. *moment* 138, 1541.
mon m. *world*.
mon, **ma**, **mos**, **mes** pos. adj. *my*.
monastir m. *monastery, convent* 805.
morir n. v. *die*.
mort f. *death*.
mort, a adj. *dead, slain*.
mortal adj. *mortal* 921.
mostrar a. and n. v. *show; reflex. v. appear*.
moure a. v. *move*.
moviment m. *movement* Prol. 93; 26, 482, 1070.
mudament m. *change* Prol. 43.
mudar a. and reflex. v. *change* 1049, 1305, 1484.
multitud f. *multitude* 949, 1113.
mundá, **na** adj. *worldly* Prol. 106; 91, 742, 754.
muntar a. v. *raise; n. v. rise, ascend*.
muntiplicar n. v. *increase* 907.
mur m. *wall* 315.
musart, **da** adj. *mad, crazy* 393.
museta f. *form of bagpipe* 1187.
musica f. *music* 508.
mutable adj. *changeable* 610.

'n, **n'** see **ne**.
na see **ne** adverbial pron.
naffrar a. v. *wound* 42.
nafil m. *Moorish musical pipe* 1188.
narrar a. v. *relate* Prol. 89.
nas m. *nose* Prol. 79.
natura f. *nature*.
natural adj. *natural*.
naveta f. *small boat* 1150.
ne, **na**, **'n**, **n'** adverbial pron. of *it, of them; thence, therein, thereby, etc.*
ne conj. *nor; or; and; ne . . . ne either . . . or*.

nebot m. *nephew* 1126.
necessari, a adj. *necessary* Prol. 62, 64, 90.
negar n. v. *refuse* 9.
negar n. v. *drown* 270, 1290.
negre, a adj. *black* 184.
negún, a indef. adj. *no, none* 836.
néixer n. v. *be born* 19, 615, 871.
nels = en los.
neximent m. *birth* 469, 473, 490.
ni adv. *not even* 1511.
ni conj. *nor* 606, 997.
nit f. *night*.
no adv. *no, not*.
nobilíssim, a adj. *most noble* Prol. 104.
nobilitat f. *nobleness, beauty* Prol. 76.
noble adj. *noble, fine, beautiful*.
noces f. pl. *nuptials* 715.
nociu, va adj. *injurious, harmful* 458.
nodriment m. *food, nourishment* Prol. 21; 45.
nom m. *name*.
nombre m. *number* 643.
nos see jo.
nostre, a pos. adj. *our*.
notifficar a. v. *tell* Caption before v. 274.
notori, a adj. *known, familiar* Prol. 122.
nou, va adj. *new* 47, 445, 1280.
novell, a adj. *new, fresh*.
novella f. *news, happening* 1514.
novellament adv. *newly, suddenly* 1018.
ns see jo.
nudrir a. v. *nourish* 232, 470.
null, a indef. adj. *no* 989.
nuós, a adj. *knotty* 448.
nuu, nuha adj. *naked* 468, 487, 589, 1332.
núvol m. *cloud* 1432.

o conj. *or*.
o interj. *O, Oh!*
o see ho.

obediencia f. *obedience* Prol. 20.
objecte m. *object* Prol. 18.
oblidar a. v. *forget*.
oblit m. *oblivion* 1198.
obrar a. v. *work, construct* 310.
obrir a. and reflex. v. *open* 18, 176.
observar a. v. *observe, preserve* 920.
ocularment adv. *visually, with the eyes* 1172.
ociós, a adj. *idle* Prol. 39.
odor f. *odor, fragrance* 139.
offendre a. v. *offend*; reflex. v. *take offense*.
offensa f. *offense* 767, 1534.
offerir a. v. *offer, present* Prol. 73; 505, 540.
offerta f. *offer* 21.
offici m. *office, function; religious service* (? v. 1456) Prol. 94; 1456.
ombra f. *shadow* (? v. 1344); *shade*.
ome see home.
on, hon, hond, un adv. *where; d'on whence; where*.
ona f. *wave* Prol. 118.
operar a. v. *operate, effect* 30.
oppinió f. *opinion* Prol. 48, 100.
or m. *gold* 314, 1313.
oratori, a adj. *praying* 28.
orde m. *order, regular arrangement* Prol. 19, 82; 485, 751.
ordenar, ordonar a. v. *command, decree* 1323, 1353.
ornar a. v. *adorn, deck* Prol. 86, 93.
oyr, hoyr a. v. *hear*.

pacte m. *pact, agreement* 697, 721.
paga f. *payment, return* 365.
pahís m. *country* 33.
palau m. *palace, castle* 309, 714.
panell m. *weather vane* 610.
paraula f. *word*.
pare m. *father* 79, 794.
parella f. *pair, couple* 778.

parer n. v. *appear, seem*.
 parlar n. v. *speak*.
 parler m. *speech, talk* 398.
 part f. *part, number*.
 participar n. v. *share* 894.
 partida f. *part; match; departure* 95, 249, 761, 1495.
 partir a. v. *separate, remove*; n. and reflex. v. *depart, start*.
 pas m. *step* Prol. 98; 218.
 pas adv. *at all, in the least* 229, 504, 1342, 1459.
 passar a. v. *pass; pass through, suffer*; n. v. *pass*.
 passat, da adj. *past* 127, 1198, 1514.
 passejar n. v. *stroll, promenade* 888.
 passió f. *passion*.
 pau f. *peace* 262, 809.
 peccat m. *sin* 360, 603.
 pech, ca adj. *stupid, ignorant, simple* 896.
 pedra f. *stone* 682.
 peix m. *fish* 999, 1509.
 pel = per lo.
 pelegrí m. *pilgrim* 1333.
 pels = per los.
 pena f. *punishment, suffering, woe*.
 penar n. v. *suffer*.
 pendre a. v. *take*; ne pendre a impers. v. *happen, befall*.
 pensa f. *mind, memory; reflection, thought, attention*.
 pensament m. *thought, idea, conception; care, worry*.
 pensar a. and n. v. *think*.
 per conj. *through, by, in*.
 perçó adv. *therefore; inasmuch*.
 perdó m. *pardon* 550.
 perdre a. v. *lose*.
 perdurable adj. *lasting* 801.
 perfet, a adj. *perfect* 566, 1138.
 perill m. *peril, danger* 109, 812.
 perillós, a adj. *perilous* 1161.
 permetre a. v. *permit* Prol. 101.
 però conj. *but*.

perque conj. *because*; adv. *why, wherefore*.
 perseguir a. v. *pursue* 921.
 persona f. *person* 876, 1430.
 pertant adv. *consequently* Prol. 114.
 pertànyer reflex. impers. v. *be suitable, be proper* 1340.
 pertubar a. v. *upset, vex* Prol. 43.
 pescar n. v. *fish* 1508.
 petit, a adj. *small* Prol. 81; 69.
 peu m. *foot* 1128.
 péxer reflex. v. *feed one's self, satiate one's self* 216.
 piedós, a adj. *pious; pitying, kind*.
 piosament, adv. *piously, religiously* Prol. 122.
 pietat f. *pity*.
 pijor adj. comp. *worse* 221.
 pintar a. v. *paint* 312.
 pit m. *breast* Prol. 87; 928, 1317, 1329.
 plaça f. *square, plaza* 446.
 plaher m. *pleasure* 159, 414.
 plaja f. *shore, coast* 245.
 plant m. *complaint; woe*.
 planta f. *complaint* 780.
 plányer a. v. *pity*; n. v. *complain*.
 plasent adj. *pleasing* 143.
 plasentaria f. *pleasantness, sweetness* Prol. 92.
 plaure n. v. *please*.
 ple, na adj. *full, filled*.
 plegar n. v. *arrive* 1148.
 pler m. *pleasure, joy* 1077, 1201, 1306, 1316.
 plor m. *weeping*; pl. *tears* 190.
 plorar n. v. *weep*.
 plorós, a adj. *tearful* 821, 826.
 pobre, a adj. *poor* 601.
 poch, ca adj. *little, small*.
 poch adv. *little, not much; un poch a little, somewhat*.
 poder n. v. *be able, can, may*.
 poder m. *power*.
 poesia f. *poem* 756.

poeta m. *poet* 1148.
 poma f. *apple* Prol. 13.
 pont m. *bridge* 135, 193, 288.
 porfidiós, a adj. *mean, treacherous* 153.
 port m. *port* 1174.
 porta f. *door, gate*.
 portal m. *gate; portico* 146, 176, 1029.
 portar a. v. *carry, bear; wear; reflex. v. conduct one's self*.
 portugués, a adj. *Portuguese* 1240.
 posar a. v. *put, place; set forth, show; reflex. v. repose*.
 possehir a. v. *possess* Prol. 97.
 potença f. *power* 1323.
 potestat f. *power* 10, 254, 660, 1302.
 praderia f. *meadow* 744.
 prat m. *meadow* 1100.
 praticar a. v. *practice, perform; enjoy* 369, 616, 1124, 1319.
 prech m. *prayer, request* 437, 717.
 pregar a. v. *beg* 599, 1043.
 pregón, a adj. *deep* 1239.
 premiar a. v. *put a premium upon, reward* 936.
 pres adv. *near* 1281.
 pres, pres de, de pres prep. *near, close to, beside*.
 presar a. v. *prize, appreciate* 1359.
 present adj. *present* 926.
 presentar a. v. *present* 1286.
 prest, a adj. *prompt, quick* 975.
 prest adv. *quickly, soon* 177, 1046.
 prestament adv. *promptly, immediately* 292, 992.
 presumir n. v. *assume* 339.
 preu m. *prize* 1413.
 primer, a adj. *first*.
 primer adv. *first* 280, 650.
 primer de prep. *before* 95.
 príncep m. *prince* 1409.
 principal adj. *principal, main* 1095.

principi m. *beginning* Prol. 17, 29; 171, 1500.
 privar a. v. *deprive, bereave* 1.
 procés m. *process, manner* 217.
 promesa f. *promise* 1333.
 prometre a. v. *promise* 1452.
 promptament adv. *promptly* 665.
 prompte, a adj. *prompt, quick* 609, 1269.
 prop adv. *near*.
 prop, prop de prep. *near, beside* 137, 484, 562, 1134.
 propi, a adj. *real, own* 1537.
 propósit m. *proposal, plan* Prol. 53.
 prou adv. *entirely* 465.
 provar a. v. *prove* 763.
 publicar a. v. *divulge, make known* 209, 892.
 punició f. *punishment* Prol. 115; 374.
 punt m. *point, situation* 235, 244, 1396.
 pur, a adj. *pure* 314.
 pur adv. *purely, merely* 1237.
 puritat f. *purity* Prol. 58.
 pus adv. and indeclin. adj. *more*.
 pus conj. *since, as, inasmuch as*.
 pusque conj. *since* Prol. 119; 24, 890, 981.
 puys adv. *then, afterward* 220.
 qual (quala f. 828), lo qual, etc., interrog. adj. and pron. *which*; rel. pron. *which, as*.
 quant, a adj. *how much* 78, 104, 105, 698.
 quant adv. *how, as, as much* 959, 1388, 1473.
 quant conj. *when*.
 quart, a adj. *fourth* 749.
 quasi adv. *almost, so to speak*.
 quatre num. *four* 748, 804.
 que interrog. adj. and pron. *what*.
 que conj. *that, so that; de que as soon as*.
 que conj. *than*.

que see **qui** rel. pron.
qui interrog. pron. *who*.
qui, que rel. pron. *who, which, that*.
quin, a interrog. adj. *which, what* 206, 1533.

radice f. *root* 768.
rahó f. *reason*.
raig m. *ray, beam* 1435, 1467.
rama f. *branch* 448.
rancura f. *rancor, malice* 1214.
rapina f. *rapine, theft* 1127.
recés m. *recess, cavern* 1345.
recitar a. v. *relate, tell*.
recomendació f. *commendation*
 Caption I.
record m. *recollection, memory*
 577.
recordar reflex. v. *remember*;
 impers. v. *remind* 89, 1184.
recullir a. v. *receive, accept* 165.
redubtar, reduptar a. v. *fear* 27,
 1114, 1433.
reebre a. v. *receive, welcome* Prol.
 99.
refermar a. v. *strengthen, in-*
crease 88.
regir a. v. *rule* 459.
regne m. *realm, kingdom* 108.
regonéixer a. v. *recognize, greet*
 1167.
regordar see **reguardar**.
regraciar n. v. *give thanks* 1028,
 1311.
reguardar, regordar a. v. *look at*;
 n. v. *look*.
reistir see **resistir**.
relevar a. v. *lift, exalt; take away*
 Prol. 5; 299, 1170.
relexar a. v. *release, abandon*
 Prol. 56; 93, 237.
remey m. *remedy, cure*.
remeyar a. v. *remedy, cure* 121.
remirar a. v. *look at again, look*
at attentively 296.
rependre a. v. *take aback; cen-*
sure 171, 224, 351, 1019.

replicar n. v. *reply* Captions
 before vv. 224, 244, 264.
reportar a. v. *recount, relate* 929.
repós m. *rest, repose, peace* 9,
 41, 469, 678.
reposar n. v. *rest; suit, be*
becoming; reflex. v. repose
 1099, 1537.
reposar (= repassar) n. v. *pass*
again, pass on Prol. 21; 1363.
reprotxa f. *reproach* 694.
reprovar a. v. *reprove, condemn*
 932.
reptar a. v. *challenge, provoke*
 1061.
reputar a. v. *consider, believe*
 Prol. 72, 108.
res indef. pron. *nothing; any-*
thing; adv. in any wise; en
res de prep. in respect to, as
concerns.
resistir, reistir a. and n. v. *re-*
sist Prol. 87; 116.
resplandor f. *splendor, gleam*
 Prol. 102; 562.
respondre n. v. *answer, reply*.
resposta f. *reply* 167, 231.
ressemblar n. v. *resemble; seem,*
appear to be 594, 1512, 1525.
ressonar n. v. *resound, be re-*
ported, be reputed 604, 878.
restar n. v. *remain*.
retardar n. v. *delay* 1381.
retendre a. v. *retain* 424, 1306.
retornar a. v. *turn, turn back;*
 n. v. *return*.
retraure a. v. *draw back, draw*
away; reflex. v. withdraw,
retreat Prol. 25; 1059, 1073.
retrobar a. v. *come upon, en-*
counter; reflex. v. find one's
self, be 3, 1379.
returar n. v. *delay, hesitate;*
 reflex. v. *stop, pause*.
rexa f. *grating* 134.
rey m. *king, sovereign*.
reyal adj. *royal, kingly* 484, 541,
 1002.

reyna f. *queen* 539, 732.
riba f. *bank, shore* 1143.
rich, ca adj. *rich* 890.
riu m. *river* Prol. 70; 1488, 1497.
riure n. v. *laugh* 1270.
romá, na adj. *Roman*.
romandre n. v. *remain* Prol. 14.
rompre a. v. *break* 608 (gloss), 1096, 1452.
rosegar a. v. *bite, gnaw, waste* 931.
roser m. *rosebush* 538.
rossinyol m. *nightingale* 1212.
rota f. *rebec, ancient musical instrument somewhat resembling a violin* 968, 1188.
ruhina f. *ruin, desolation* 493.

's, s' see **se**.
s' see **son**.
sa see **son**.
saber a. and n. v. *know*.
saber m. *knowledge*.
sabor m. *taste, flavor* Prol. 12.
sacerdotal adj. *priestly* 1461.
salt m. *leap, jumping, dancing* 1210.
saltar n. v. *leap, jump* Prol. 84; 177, 182, 1034.
salut f. *health; salvation* Prol. 63; 458.
sanch m. *blood* 1373.
sangonós, a adj. *blood-stained* 1376.
sant, a adj. *holy* 1416, 1426, 1457.
satisfer a. v. *satisfy, recompense* 363, 1071, 1446.
scilenci m. *silence* Prol. 75.
se, 's dat.; **se, 's, s'** acc.; **si** with prep.; reflex. pron. 3rd per. sg. and pl. *himself, etc.*
sech, ca adj. *dry* 450.
sech see **cech**.
secret m. *secret, privilege; joy*.
secta f. *sect* 1117.
segeta f. *arrow* Prol. 111, 115; 591, 1313.

segón, a adj. *second* 460, 766, 953.
segons prep. *according to; conj. according as, as*.
seguida f. *following, sequel* 1398.
seguir a. v. *follow, accompany; follow out; n. v. continue; reflex. v. follow, come next*.
segur, a adj. *sure, certain* 465.
segurament adv. *surely, really* 331, 933.
sell see **cell**.
selva f. *forest* 777.
sema f. *cavern, abyss* 1342.
semblança f. *resemblance, likeness; appearance*.
semblant m. *face, countenance, likeness* 403, 987, 1001.
semblant adj. *similar, like, such a, such, seeming, apparent*.
semblar n. v. *seem, appear; resemble* 1132, 1234, 1400.
sens prep. *without*.
sensible adj. *sensitive* Prol. 38.
sentible adj. *sensitive, acute, painful* 784.
sentiment m. *sentiment, feeling* Prol. 37, 39; 683.
sentir a. v. *feel, experience; perceive, understand, hear*.
sentit, da adj. *discreet* 903.
seny m. *mind, sense, judgment*.
senyal m. *signal, sign* 1062, 1376.
senyor m. *lord, master; superior* 319, 471, 1310, 1322.
senyoria f. *lordship; justice* 731, 1296.
sepultura f. *burial; tomb* Prol. 64; 73, 575.
ser n. v. *be*.
serena f. *clearness* 118.
serva f. *slave* 720.
servar a. v. *preserve, observe, guard; reflex. v. remain*.
servey m. *service* 368.
servidor m. *servant* 1286.
servir a. and n. v. *serve*.
servo see **cervo**.

seu, sua pos. adj. *his, her, its*.
seure n. v. *sit, reside* 812, 1242, 1539.
si m. *bosom, heart* Prol. 21.
si conj. *if*.
si see **se**.
'sí see **ací**.
sicom, (sico·l), xicom adv. *just as*.
similitud f. *resemblance, similarity* Caption II; 876.
singular adj. *singular, remarkable, uncommon*.
sino conj. and adv. *but*.
sinyell see **cinyell**.
so m. *sound, air, melody*.
so see **ço**.
sobrar a. v. *surpass, exceed, over- come; n. v. rise*.
sobre prep. *above, upon; in addition to; de sobre* adv. *exceedingly*.
sobremuntar a. v. *outweigh, exceed* 1307.
sobrependre a. v. *surprise, take by surprise* 576.
sobres adv. *exceedingly; indecl. adj. very great* 444, 839, 1093.
sobtós, subtós, a adj. *sudden* Prol. 43.
sobtosament adv. *suddenly, hastily* 1393.
sol m. *sun* 564, 1435.
sol, a adj. *alone*.
sol adv. *only; sol, sol que* conj. *only provided that*.
solaçar reflex. v. *enjoy one's self* Prol. 117.
solament m. *foundation* 316.
soldre n. v. *be accustomed* 592.
soledat f. *solitude* 884.
solitud f. *solitude* Prol. 46.
sols adv. *only* 84, 807.
son, sa (s'), sos, ses pos. adj. *his, her, its*.
sonar a. v. *play; report; n. v. sound, resound* 968, 1074, 1130.

soperbiós, a adj. *haughty* 723.
sort f. *fate* 341.
sospir m. *sigh* Prol. 116; 707, 1238.
sospirar n. v. *sigh* 822, 1003, 1041, 1393.
sostendre, sostenir a. v. *sustain, uphold* 603, 1431, 1443.
sovint adv. *often* 1264.
sua see **seu**.
suau, va adj. *soft, gentle* Prol. 98; 679, 851.
suaument adv. *softly, gently* 230.
subirá, na adj. *sovereign* Prol. 32.
subtilíssimo, a adj. *very fine* Prol. 76.
subtós see **sobtós**.
sumptura f. *magnificence, splendor* 656.
suplicar a. v. *beg, beseech*.
suplici m. *punishment, suffering* 607.
sutze, a adj. *filthy, corrupted* 1265.
ta see **ton**.
tal adj. *such, so, like, similar*.
tan see **tant** adv.
tancar a. v. *close* 322.
tant, a adj. *so much, so many, so great; ab tant* adv. *there-upon; fins a tant* conj. *until*.
tant, tan, ten adv. *so much, so*.
tapar a. v. *cover, obstruct* 410.
tart, da adj. *late, slow* Prol. 29; 974.
tart, a tart adv. *late* Prol. 27, 28.
tast m. *taste, smell* 1437.
tastar a. v. *taste, experience* 611.
taules f. pl. *draughts, checkers* 1036.
te see **tu**.
temensa f. *fear, distress; dangerous enterprise* 1162, 1280.
temer a. and n. v. *fear* 91, 1268, 1281, 1370.
temple m. *temple* 581, 781.

- temprança** f. *temperance, moderation* 1060.
temprar a. v. *temper, restrain* 905, 1487.
temps m. *time; weather*.
ten see **tant** adv.
tenebra f. *darkness* 621.
tenebrós, a adj. *dark* 1366.
tenir a. v. *hold, keep; have, possess; reflex. v. be taken; consider one's self; hold out; tenir de have to*.
terç, a adj. *third* 461, 1162.
terme m. *limit, end*.
teronger see **torenger**.
terra f. *earth, land* Prol. 33, 72; 769, 858.
testa f. *head* Prol. 71; 514, 1096, 1168.
teu, tua pos. adj. *thy*.
tinta f. *tint, hue* 528.
tirar a. v. *pull, draw; continue on; n. v. shoot; continue*.
tocar n. v. *knock*.
tolre a. v. *take away* 283, 1064.
ton, ta, tos, tes pos. adj. *thy*.
torbar, turbar a. v. *confuse, disquiet*.
torenger, teronger m. *orange-tree* 527, 1032.
tornar a. v. *turn; change; n. v. turn, return; do again; reflex. v. turn, turn around*.
torneig m. *tournament* 1108.
tornejat n. v. *tilt* 1102.
torrar a. v. *burn, set aglow* 1218.
tort, a adj. *twisted; vitiated; a tort adv. askance* 203, 220, 585.
tost adv. *soon; pus tost sooner, rather* Prol. 72, 78; 293.
tostemps adv. *always, continually* 622, 907, 1358.
tot, a adj. *all, every; del tot adv. entirely*.
tot adv. *quite, very*.
total adj. *total, all* 662.
transformar a. v. *transform* 665, 1178, 1400, 1496.
transpassar n. v. *pass over* 1100.
transpinós, a adj. *prickly* Prol. 10.
transportar a. v. *transport, enrapture* 1181.
transpostar a. v. *change, alter, debase* Prol. 53.
traure a. v. *draw, deduce* 1225, 1540.
traydor m. *traitor* 221.
treball m. *suffering, woe* 116, 571.
tres num. *three* 31, 485, 748.
trescar n. v. *jump about, move about* 1510.
tribular a. v. *trouble, torture* Prol. 45; 1381.
trigua f. *delay, slowness* 449.
trist, a adj. *sad, woeful; interj. alas!*
tristícia f. *sadness* Prol. 50.
tristor f. *sadness*.
tristura f. *sadness*.
triumphal adj. *triumphal* 463.
trobar a. v. *find; n. v. find, think; reflex. v. find one's self, be*.
troyá, na adj. *Trojan* 247.
tu sg. nom.; **te**, 't sg. dat.; **te**, 't, t' sg. acc.; **tu** with prep.; **vosaltres** pl. nom.; **vos**, 'us pl. dat. and acc.; **vos** with prep.; per. pron. *thou, etc.*
tua see **teu**.
tumult m. *tumult, crowd* 713, 1518.
turbar see **torbar**.
turment m. *torment, suffering*.
turmentar a. v. *torment, punish; reflex. v. suffer*.
u see **ho**.
ubert see **obrir**.
ull, hull, vull m. *eye*.
últim, a adj. *last, late* 1427.
ultra prep. *beyond* 688.
un, a indef. art. *a.; num. one*.

un see **on**.

uquet (see note on v. 509) 509, 1038.

us see **tu**.

usar a. v. *use, exercise*; n. v. *make use*; reflex. v. *be employed*.

valença f. *valuation, appreciation* 278.

valer n. v. *be worth, be worthy*.

vall f. *valley* 4.

vari, a adj. *various* Prol. 93, 100.

variable adj. *variable, changing* 608, 617, 764.

variar a. and n. v. *vary, change* Prol. 41; 444, 557, 922.

variejar n. v. *vary, falter* 20.

vedar a. v. *forbid* 401.

vehí, na adj. *near* Prol. 98; 1129, 1144.

vel m. *veil* Prol. 76.

vell, a adj. *old* 1430.

vena f. *vein* Prol. 56; 87.

vençador m. *victor, winner* 1413.

vendre a. v. *vanquish, conquer*.

vendre a. v. *sell* 916.

venir n. v. *come, arrive*; impers. v. *become, behoove*.

venjança f. *vengeance, revenge* 790, 793.

vent m. *wind; a mere trifle*.

ventura f. *chance; good fortune; happiness*.

venturós, a adj. *probable* 152.

ver m. *truth* 1112, 1344.

ver, a adj. *true, real*.

verament adv. *truly* Prol. 94.

verdejar n. v. *be green* 1100.

verdor f. *verdure* 744.

verdura f. *verdure* 1212.

vergonya f. *shame* 1343.

vergonyar n. v. *be ashamed* 892.

vergonyós, a adj. *shameful* 1274, 1535.

verí m. *poison* 591.

veritat f. *truth* 860, 1114.

verm m. *worm* 613.

vermell, a adj. *of a vermilion color* Prol. 80; 1104.

vers m. *verse* 49.

vers prep. *toward*.

vert, da adj. *green, fresh* Prol. 117; 449, 773.

vertader, a adj. *real, genuine* 241, 1117.

vestidura f. *dress, garb*.

vestir a. v. *dress, clothe*; n. v. *dress*.

veu f. *voice*.

veure a. v. *see, perceive; understand*.

via f. *way, road, path*.

viament m. *passage* 1014.

viatge m. *journey, life* 1399.

vici m. *vice, wickedness*.

vida f. *life*.

vil adj. *vile, base, wicked* 724, 899.

viltat f. *baseness, depravity, shame* 612, 1263, 1277.

virtuós, a adj. *virtuous* 624, 1272, 1472.

virtut f. *virtue; valor*.

vis m. *view, look, sight* 134.

visiblement adv. *visibly, before one's eyes* 293.

vista f. *glance, look; sight; looks, appearance*.

viu, va adj. *alive, living* 722, 882.

viure n. v. *live*.

vogi m. *motive power* 1396.

vogir n. v. *move about* 1509.

vol m. *will* 737.

volenters adv. *gladly* 1042.

voler a. v. *will, wish, desire*.

volta f. *time*.

voltar a., n. and reflex. v. *turn*.

voltejar n. v. *tumble, turn somersaults* 1034.

voluntari, a adj. *willful, desired* 1077.

voluntariament adv. *willingly, gladly* Prol. 67.

voluntat f. *will, wish, desire.*

vos see **tu.**

vosaltres see **tu.**

vot m. *promise, vow* 237.

vull see **ull.**

vult m. *face, countenance* 1416.

xicom see **sicom.**

xipellet m. *cap* 773.

y, i, hi adv. *there.*

ymage see **imatge.**

yo see **jo.**

VITA

I, HARRY CLIFTON HEATON, was born in Waterbury, Conn., U.S.A., on March 21, 1885, the son of Thomas and Grace (Benham) Heaton. I first attended the district school in Mill Plain, a suburb of Waterbury, and in the year 1898-1899 completed my grammar school course in the Crosby Grammar School of that city. In 1903 I was graduated from the Waterbury High School. I then entered Yale College, where I took the four-year course, giving especial attention to Latin, French, Spanish and Italian, and was graduated in 1907 with the degree of Bachelor of Arts. In the autumn of the same year I went abroad as Scott-Hurtt Fellow of Yale University to spend three years of study at the University of Paris. During these three years I attended courses and lectures by Professors Alfred Morel-Fatio, Antoine Thomas, Paul Meyer, Mario Roques, Joseph Bédier, Paul Passy and Henri Hauvette. After my return to this country in the spring of 1910 I taught for two months in the Adirondack-Florida School at Rainbow Lake in the Adirondack Mountains. In June of the same year I was appointed Instructor in Romance Languages in New York University, where I began my work in the following September. During the summer of 1911 I traveled in Spain and spent seven weeks of study in the library of the *Institut d'Estudis Catalans* in Barcelona. In the summer of 1912 I again went abroad and, after remaining about six weeks in Munich, where I attended the lectures of Professor Karl Vossler, I traveled through Germany. In the autumn of 1912 I matriculated as a graduate student at Columbia University and during the next three years pursued courses in the Romanic and Germanic Languages under Professors H. A. Todd, Adolphe Cohn, A. A. Livingston and A. F. J. Remy. In June, 1916, I was appointed Assistant Professor of Romance Languages in New York University.

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